काण्वशतपथब्राह्मणम्

Kāṇvaśatpathabrāhmaṇam

VOLUME V



INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

It is for the first time that complete critical edition of the *Śatapathabrāhmaṇa* of the Kāṇva School of the *Śukla Yajurveda* alongwith its English translation is published. This edition has taken into account the readings available in a few more manuscripts, besides those in the published edition in Telugu script, which were not available to Prof. Caland who brought out a critical edition of its first seven Kāṇḍas. It is also the first attempt at providing a complete English translation. No doubt the texts of the *Śatapatha* of the Mādhyandina and Kāṇva School do not differ much from Kāṇḍas VIII to XVI and Prof. Eggeling's translation of the former is available. Still a fresh attempt at translating the latter portion was felt necessary as a result of detailed discussions with traditional scholars who are actively engaged in *Śrauta* sacrificial performances.

Textual Notes to substantiate the choice of particular readings; a section under the heading Vimarśa discussing certain selected topics arising out of a study of the text; an exhaustive list of contents, Brāhmaṇa-wise and Glossary of technical terms are some of the additional features of this attempt. The suggestions and guidance of traditional scholars who are experts in *Śrautayāgas* are the most important advantages of this edition.

काण्वशतपथब्राह्मणम्

KĀṆVAŚATAPATHABRĀHMAṆAM

कलामूलशास्त्र-ग्रन्थमाला

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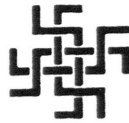
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काण्वशतपथब्राह्मणम्

Kāṇvaśatapathabrāhmaṇam

Volume V

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by
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CONTENTS

CITI KĀṆḌA-X

ABBREVIATIONS

B	Manuscript got from Belgaum through the good offices of Sri Pimplapure.
C	Manuscript in the Calcutta Asiatic Society Library, described by Caland as codex 3.
Ca	The reading adopted by Caland in his edition.
CL	Calcutta manuscript described by Caland as codex 10.
Co	Colebrooke's manuscript described under codex 4.
H	Paper manuscript in possession of Sri Marthanda Dikshit, Hubli, Karnataka.
K	Incomplete palm-leaf manuscript of Sri Kumaraswami Dikshitar, Illiippai, Tamil Nadu.
L	Manuscript in the India Office Library, described by Caland as codex 9.
M	Madras manuscript - Government Oriental Manuscripts Library, Madras, describe by Caland as codex 1.
MD	The Mādhyandina Śatapatha Text.
Ms	Manuscript.
Mss	Manuscripts.
My	Paper manuscripts of Oriental Institute, Mysore, described by Caland as codex 8.
N	Manuscript from Nasik compared by the good offices of Sri Pimlapure.
Ne	Nepal manuscript described by Caland as codex 11.
P	Manuscript in the Paris Library referred to by Caland as codex 4.
P1	Paper manuscript from Poona University Library, complete.
P2	Paper manuscript from Poona University Library, incomplete.
Pa	Manuscript from Pandarpur, compared through the good offices of Sri Pimplapure.
Po	Oxford University Manuscript described by Caland as codex 5.
SB	*The Kāṇva Śatapathabrāhmaṇa.*
T	Palm-leaf manuscript of Saraswati Mahal Library, Tanjore, described by Caland as codex 2.
TE	Printed edition of the *Kāṇva Śatapatha*, edited by Bhagavatulu Lakshmipathi Sastri, printed at Tripurasundari press, Tenali, published by Yājñavalkya Mahājana Saṅgha in 1923 in 2 Vols.
V1	Banaras manuscript numbered by Caland as codex 6.
V2	Paper manuscript belonging to Sri Lakshmikant Ramacharya Purohit of Varanasi.
W	Manuscript from Wai, Maharashtra, compared through the good offices of Sri Pimplapure.

काण्वशतपथब्राह्मणम्
Kāṇvaśatapathabrāhmaṇam

हस्तिघटकाण्डम्

प्रथमोऽध्यायः

प्रथमं ब्राह्मणम्

अथा॒तो नैर्ऋतीर्हरन्त्येतद्वैदेवा गा॒र्हपत्यं चित्वा॒ समा॒रोहन्नयं वै लोको गा॒र्हपत्य इम॒मेव त॒ल्लोक॒ꣳ॒ सꣳस्कृत्य समा॒रोहꣳस्ते त॒म ए॒वानतिदृश्य॒मपश्य॒न् ॥१॥

तेऽब्रुवन्नु॒प त॒ज्जानीत य॒थेदं त॒मः पाप्मा॒नमपह॒नामहा इ॒ति तेऽब्रुवꣳश्चेत॒यध्वमि॒ति चि॒ति-मिच्छते॒ति वाव त॒दब्रुवꣳस्तदिच्छत य॒थेदं त॒मः पाप्मा॒नमपह॒नामहा इ॒ति ॥२॥

ते॒ चेत॒यमाना एता इ॒ष्टका अपश्यन्नैर्ऋतीस्ता उ॒पादधत ता॒भिस्तत्त॒मः पाप्मा॒नमपा॒घ्नत पाप्मा॒ वै नि॒र्ऋतिस्तद्य॒देता॒भिः पाप्मा॒नं नि॒र्ऋतिमपा॒घ्नत त॒स्मादेता॒ नैर्ऋ॒त्यः ॥३॥

तद्वा॒ एत॒त्क्रियते य॒द्देवा अ॒कुर्वन्निदन्नु तत्त॒मस्स॒ पाप्मा॒ देवै॒रेवा॒पहतो य॒त्वेतत्करो॒ति य॒द्देवा अ॒कुर्वꣳस्त॒त्करवाणीत्य॒थो य॒ ए॒व पाप्मा या नि॒र्ऋतिस्त॒मेता॒भिर॒पहते तद्य॒देता॒भिः पाप्मा॒नं नि॒र्ऋतिम॒पहते त॒स्मादेता॒ नैर्ऋ॒त्यः ॥४॥

य॒द्वेवैता॒ नैर्ऋतीर्ह॒रन्ति प्रजा॒पतिं वि॒स्रस्तं य॒त्र देवा॒स्सम॒स्कुर्वꣳ स्त॒मुखा॒यां यो॒नौ रे॒तोभूत॒मसिञ्चन्यो॒निर्वा॒ उखा त॒स्मा एता॒ꣳ॒ संवत्स॒रे प्रतिष्ठाꣳ स॒मस्कुर्वन्निम॒मेव॒ लोक॒मयं वै॒ लोको गा॒र्हपत्यस्त॒स्मिन्नेनं प्रा॒जनयꣳस्तस्य यः पाप्मा य॒श्श्लेष्मा यदु॒ल्बं य॒ज्जरा॒यु त॒दस्यैता॒भिर॒पाघ्नꣳस्तद्य॒दस्यैता॒भिः पाप्मा॒नं नि॒र्ऋतिमपा॒घ्नꣳस्त॒स्मादेता॒ नैर्ऋ॒त्यः ॥५॥

HASTIGHAṬA KĀṆḌA

Chapter One

BRĀHMAṆA I

1. They now bring the *nirṛtīṣṭakās* because the gods after building the *Gārhapatya*–altar ascend it. This world (earth) is *Gārhapatya.* This very world they ascended after building it up. They saw only darkness and nothing could be seen.

2. They said (to themselves) "Think as to how we may dispel this darkness, i.e. evil." They decided to meditate, whereby they meant to build an altar. In short, they desired 'we shall dispel this darkness which is sin.'

3. While contemplating, they discovered these *iṣṭakās* called *nirṛti* bricks; they piled them up and they dispelled that sinful darkness. *Nirṛti* is indeed sin and by these bricks they destroyed the sin (*nirṛti*) and hence they are known as *nairṛtyaḥ.*

4. Exactly what the gods did is being done now. This is indeed that darkness which was dispelled by the gods. So he does (thinking) 'What the gods did, let me do.' Therefore, what is sin and *nirṛti,* is destroyed by these bricks. As the sinful *nirṛti* is destroyed by them, they are called *nairṛtyaḥ.*

5. And again why they bring the *nirṛti* bricks is this — where the gods restored the emaciated Prajāpati, they put him as seed into the *ukhā* which served as the womb. Indeed *ukhā* is the womb and in the course of the year they prepared the foundation; that is, they made this terrestrial world the same as the *Gārhapatya*-altar and generated him there. That which was dirt, the placenta, the mucus and the outer membrane (of the embryo), these they removed by these bricks. All these (unwanted residual matter surrounding the embryo) stand for *nirṛti,* who was destroyed and hence these bricks are those of *nirṛti.*

तथैवैतद्यजमान आत्मानमुखायां योनौ रेतोभूतꣳ सिञ्चति योनिर्वा उखा तस्मा एताꣳ संवत्सरे प्रतिष्ठाꣳ सꣳस्करोतीममेव लोकमयं वै लोको गार्हपत्यस्तस्मिन्नेनं प्रजनयति तस्य यः पाप्मा यः श्लेष्मा यदुल्बं यज्जरायुतदस्यैताभिरपहन्ति तद्यदस्यैताभिः पाप्मानं निर्ऋतिमपहन्ति तस्मादेता नैर्ऋत्यः ।। ६ ।।

पादमात्र्यो भवन्त्यधस्पदमेव तत्पाप्मानं निर्ऋतिं कुरुतेऽलक्षणा भवन्ति यद्वै नास्ति तदलक्षणमसन्तमेव तत्पाप्मानं निर्ऋतिं कुरुते तुषपक्वा भवन्ति नैर्ऋता वै तुषा नैर्ऋतैरेव तन्नैर्ऋतं कर्म करोति कृष्णा भवन्ति कृष्णꣳ हि तत्तम आसीदथो कृष्णा वै निर्ऋतिस्ताभिरेतां दिशं यन्त्येषा वै नैर्ऋती दिङ्नैर्ऋत्यामेव तद्दिशि निर्ऋतिं दधाति स यत्र स्वकृतं वेरिणꣳ श्वभ्रप्रदरो वा स्यात्तदेना उपदध्याद्यत्र वा अस्या[1] अवदीर्यते यत्र ते वाऽस्या ओषधयो न जायन्ते निर्ऋतिर्हास्यै तद्गृह्णाति नैर्ऋत एव तद्भूमेर्निर्ऋतिं दधाति ताः पराचीर्लोकभाजः कृत्वोपदधाति ।।७।।

असुन्वन्तमयजमानमिच्छेति यो वै न सुनोति न यजते तं निर्ऋतिर्ऋच्छति स्तेनस्येत्यामन्विहि तस्करस्येति स्तेनस्य चेत्यामन्विहि तस्करस्य चेत्येतदथो यथा स्तेनस्तस्करः प्रलायमेत्येवं प्रलायमिहीत्यन्यमस्मदिच्छ सा त इत्येत्यनित्थं विद्वाꣳसमिच्छेत्येतन्नमो देवि निर्ऋते तुभ्यमस्त्विति नमस्कारेणैवैनामपहते ।।८।।

नमस्सुते निर्ऋते तिग्मतेज इति तिग्मतेजा वै निर्ऋतिस्तस्या एतं नमस्करोत्ययस्मयं विचृताबन्धमेतमित्ययस्मयेन ह वै तं बन्धेन निर्ऋतिर्बध्नाति यं बध्नाति यमेन त्वं यम्या संविदानेत्यग्निर्वै यम इयं यम्याभ्याꣳ हीदꣳ सर्वं यतमाभ्यां त्वꣳ[2] संविदानेत्येतदुत्तमे नाके अधिरोहयैनमिति स्वर्गो वै लोको नाकः स्वर्गे लोके यजमानमधिरोहयेत्येतत् ।।९।।

१. यत्र वा अवदीर्यते TE
२. तꣳ TE, V2, my

6. In the same manner, this Yajamāna pours himself in the form of a seed into the womb namely the *ukhā*. Womb indeed is *ukhā* and in that, over a period of one year, he sets up a firm ground for him in the form of this world which is *Gārhapatya* - fire and from that he makes himself be born. In the process, whatever is dirt, placenta and outer membrane, all these he destroys by these bricks and since they enable him to dispel *nirṛti* they are called *nirṛtīṣṭakās*.

7. They (the *nirṛti* bricks) measure a square foot (*pāda*) and symbolically he crushes *nirṛti* under the foot (*pāda*). Those bricks have no marking. That which is non-existing will have no marking. The sinful *nirṛti* is made non-existent (hence no marking). These bricks are baked by husks because husks belong to *nirṛti*. So, that action meant for *nirṛti* is done by those (husks) which belong to *nirṛti*. They are baked till they become black because that darkness is black and hence the *nirṛti* bricks are black in colour. With those bricks, they proceed to this (south-western) direction because that is the quarter of *nirṛti*. Thereby *nirṛti* is installed in his own place. There again a spot with a natural cavity or cleft is to be chosen or it should be a spot where the earth has split or where the plants do not grow. Such a spot is possessed by *nirṛti* and so *nirṛti* is established in his own place. He places them sitting himself away.

8. He says, "Seek one who does not press *soma* and who does not perform sacrifice." He who does not press *soma* nor offers oblation, *nirṛti* catches hold of him. He further says "You take the path of the thief or of the cheat." It means, *nirṛti* the sin should hide himself like a thief or a cheat." Seek thou someone else; that is your way." It means 'You seek one who does not know thus (as sin to be despised)'. Again he says "O Goddess Nirṛti ! let this salutation be to you." Thus he dispels him by means of *namaskāra*.

9. "I bow to you; *nirṛti* the sharp-edged" and hence he bows to it. Further he says" Loosen this strangling iron-fetter." Because *nirṛti* binds whomsoever he wants to bind, with an iron-fetter. He again says, "Thou who have one mind with Yama and Yamī". Yama is, of course Agni and Yamī is the earth and by these two, all the universe is kept under check. United with them in your mind, raise him (Yajamāna) upto the highest firmament. Heaven indeed is the highest firmament and so saying he means that Yajamāna should be elevated to the heavens.

यस्यास्ते घोर आसञ्जुहोमीति घोरा वै निर्ऋतिस्तस्या एतदासञ्जुहोति यत्तद्देवत्यं कर्म करोत्येषां बन्धानामवसर्जनायेति यैर्बन्धैर्बद्धो भवति यां त्वा जनो भूमिरिति प्रमन्दत इतीयं वै भूमिरस्यां वै स भवति यो भवति निर्ऋतिं त्वाहं परिवेद विश्वत इति निर्ऋतिरिति त्वाहं परिवेद सर्वत इत्येतदियं वै निर्ऋतिरियं वै तं निरर्पयति यो निर्ऋच्छति तद्यथा वै ब्रूयादसावामुष्यायणोऽसि वेद त्वा मा मा हिꣳसीरित्येवमेतदाह नतराꣳ हि विदित आमन्त्रितो हिनस्ति ।।१०।।

नोपस्पृशति पाप्मा वै निर्ऋतिर्नेत्पाप्मना सꣳस्पृशा इति न सादयति प्रतिष्ठा वै सादनं नेत्पाप्मानं प्रतिष्ठापयानीति न सूददोहसाधिवदति प्राणो वै सूददोहा नेत्पाप्मानं प्राणेन सन्तनवानि सन्दधानीति ।।११।।

ता हैके परस्तादर्वाचीरुपदधति पाप्मा वै निर्ऋतिर्नेत्पाप्मानं निर्ऋतिमन्ववायामेति न तथा कुर्यात्पराचीरेवोपदध्यात्पराञ्चमेव तत्पाप्मानं निर्ऋतिमपहते ।।१२।।

तिस्र इष्टका उपदधाति त्रिवृदग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैव तत्पाप्मानं निर्ऋतिमपहतेऽथासन्दीꣳ शिक्यꣳ रुक्मपाशमिण्ड्वे तत्परार्धे न्यस्यति नैर्ऋतो वै पाशो निर्ऋतिपाशादेव तत्प्रमुच्येते यं ते देवी निर्ऋतिराबबन्ध पाशं ग्रीवास्वविचृत्यमित्यनेनैवं विदुषा हा विचृत्यस्तं ते विष्याम्यायुषो न मध्यादित्यग्निर्वा आयुस्तस्यैतन्मध्यं यच्चितो गार्हपत्यो भवत्यचित आहवनीयस्तस्माद्यदि युवाग्निं चिनुते यदि स्थविर आयुषो न मध्यादित्येवाहाथैतं पितुमद्धि प्रसूत इत्यन्नं वै पितुरथैतदन्नमद्धि प्रमुक्त इत्येतत्त्रिष्टुब्भिर्वज्रो वै त्रिष्टुब्वज्रेणैव तत्पाप्मानं निर्ऋतिमपहते ।।१३।।

10. "Thee, awful one, into whose mouth I offer"– Nirṛti is indeed awful and into her mouth, he now offers by performing this sacred rite. "For the untying of those bonds" — that is (with reference to) the bonds by which he is bound. " Thou whom people rejoice to call 'the earth' she is indeed this earth and whoever exists, exists thereon. But I know thee, *nirṛti* present everywhere". That is, I know you as *nirṛti* in every respect . Now *nirṛti* is this earth and this earth causes the decay of that which is condemned. By saying thus it amounts to stating, "You are so and so, the son of so and so; you are familiar to me and hence do not harm me." Because one whose familiarity is established does not injure the other.

11. He does not touch the bricks. *Nirṛti* being sin, he avoids sin by not touching them. Nor he arranges them, since arranging means establishing and he would not like to establish sin. Nor he chants the *Sūdadohasa* verses. Because *Sūdadoha* are vital airs and does not want to infuse vital airs into sin and join them together.

12. Some others lay them (bricks) from the farther end towards him. *Nirṛti* being sin they do not want to follow the way of sin. But it should not be done so. They have to be arranged down in the direction away from him. Then only the evil is driven away from him.

13. They arrange three bricks, since Agni is threefold and as great as Agni is, as great as is his size, by so much he thus drives away the sin. Then he places the seat, the sling, the thread tied with a gold piece and the pair of holding pads (*iṇḍve* pads, made of grass to hold hot vessels), on the farther sides of the bricks . The thread is indeed the noose of *nirṛti* and he is freed from the noose of *nirṛti.* (He says) "This noose, which never breaks, goddess Nirṛti has tied on your neck". Because for him who does not know thus, the noose is indeed unbreakable. (Again he says) "I will loosen that noose of yours from the middle of your life span (*āyu*)"– here *āyu* means Agni and his middle portion is the *Gārhapatya* which has been built. The *Āhavanīya* has not yet been set up. Therefore whether it is a young man who builds the altar or an old man, he only says, "As from the middle of the *āyu*". (Further he says) "Now being prompted, eat this *pitu*"– *pitu* means food and he only says, "Being set free, eat thou this food". This rite he performs with a Triṣṭubh metre which is indeed a thunderbolt. It amounts to dispelling the sinful *nirṛti* with a thunderbolt.

तिस्र इष्टका भवन्त्यासन्दी शिक्यꣳ रुक्मपाश इण्ड्वे तदष्टावष्टाक्षरा गायत्री गायत्रोऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैव तत्पाप्मानं निर्ऋतिमपहते ।।१४।।

अथान्तरेणोदचमसं निनयति वज्रो वा आपो वज्रेणैव तत्पाप्मानं निर्ऋतिमन्तर्धत्ते नमो भूत्यै येदं चकारेत्युपोत्तिष्ठन्ति भूत्यै वा एतदग्रे देवाः कर्माकुर्वत तस्या एतं नमोऽकुर्वन् भूत्या उ एवायमेतत्कर्म कुरुते तस्या एतं नमस्करोत्य प्रतीक्षमायन्त्यप्रतीक्षमेव तत्पाप्मानं निर्ऋतिं जहति ।।१५।।

प्रत्येत्याग्निमुपतिष्ठत एतद्वा एतदयथायथं करोति यदग्नौ सामिचित एतां दिशमेति तस्मा एवैतं निह्नुतेऽहिꣳसायै ।।१६।।

यद्वेवोपतिष्ठतेऽयं वै लोको गार्हपत्यः प्रतिष्ठा वै गार्हपत्य इयमु वै प्रतिष्ठाथैतदपथमिवैति यदेतां दिशमेति तद्यदुपतिष्ठत इमामेवैतत्प्रतिष्ठामभि प्रत्यैत्यस्यामेवैतत्प्रतिष्ठायां प्रतितिष्ठति।।१७।।

निवेशनस्सङ्गमनो वसूनामिति निवेशनो ह्ययं लोकः सङ्गमनो वसूनां विश्वा रूपाभिचष्टे शचीभिरिति सर्वाणि रूपाण्यभिचष्टे शचीभिरित्येतद्देव इव सविता सत्यधर्मेन्द्रो न तस्थौ समरे पथीनामिति यथैव यजुस्तथा बन्धुः ।।१८।। इति प्रथमं ब्राह्मणम्।।

द्वितीयं ब्राह्मणम्

अथ प्रायणीयं निर्वपति तस्य हविष्कृता वाचं विसृजते वाचं विसृज्य स्तम्बयजुर्हरति स्तम्बयजुर्हृत्वा पूर्वेण परिग्रा[1]हेण परिगृह्य लिखित्वाह हर त्रिरिति हरति त्रिराग्नीध्रः ।।१ ।।

१. परिग्रहेण MD, V1

14. There are three bricks; the seat, the sling, the thread with a gold piece and two pads altogether eight in number, and Gāyatrī has eight syllables. Agni belongs to Gāyatrī, as great as Agni is; as great as is his size, by so much he thus repels the sin.

15. He pours water from a jar in between (the Yajamāna and the *nirṛti* bricks). Waters are thunderbolt and it is with thunderbolt he demolishes the sinful *nirṛti.* (He says) " I bow to that prosperous one which did this." So saying, he stands up. Once upon a time gods performed this rite for prosperity and they did salute for the sake of prosperity. (Here too) the Yajamāna does this rite for prosperity and he bows for prosperity. He then proceeds without turning back, because he gets rid of that sinful *nirṛti,* so that he no more has to see him.

16. Having returned, he worships the fire. Earlier when the altar was half ready, he went away to that direction (of Nirṛti); now this was improper. For that he now atones, lest it should harm him.

17. He worships Agni for another reason also---*Gārhapatya* is this terrestrial world and it is the firm foundation. Now when he goes into that direction (of Nirṛti), he goes where there is no path (which means he digressed from the path and went astray). Now when he stands by the fire, he comes back to this firm foundation of the earth and gets himself established on the earth.

18. (He worships by saying) "Thou art the storehouse and procurer of wealth." This earth is indeed the storehouse and procurer of wealth. (He further says) " You see all the forms (living beings) with compassion", which means he casts his benevolent look on all beings. (He again says) "He of true valour like Savitā and Indra took his position on the challenger's roads." This text is self-explanatory. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Then he prepares the *prāyaṇīya* (inaugural sacrifice). He releases his speech by *haviṣkṛt* and having broken silence, he throws away the fistful of grass called *stambayajus.* Thereafter he draws the enclosing line to the east and says "Throw it (the spade) thrice." The Āgnīdhra accordingly throws the *sphya* (the spade) three times.

प्रत्येत्य प्रायणीयेन प्रचरति प्रायणीयेन प्रचर्य सीरं युनक्त्येतद्वा एनं देवास्सꣳस्करिष्यन्तः पुरस्तादन्नेन समार्धयꣳ स्तथैवैनमयमेतत्सꣳ स्करिष्यन्पुरस्तादन्नेन समर्धयति सीरं भवति सीरꣳहैतद्यत्सीरमिरामेवास्मिन्नेतद्दधात्यौदुम्बरं भवत्यूर्ग्वैरस उदुम्बर ऊर्जैवैनमेतद्रसेन समर्धयति मौञ्जं परिसीर्यं त्रिवृत्तस्योक्तो बन्धुः ।।२।।

सोऽग्नेर्दक्षिणाꣳ श्रोणिं जघनेन तिष्ठन्नुत्तरस्याꣳसस्य पुरस्ताद्युज्यमानमभिमन्त्रयते सीरा युञ्जन्ति कवयो युगावितन्वते पृथगिति ये विद्वाꣳसस्ते कवयस्ते सीरं च युञ्जन्ति युगानि च वितन्वते पृथग्धीरा देवेषु सुम्नयेति यज्ञो वै सुम्नं धीरा देवेषु यज्ञं तन्वाना इत्येतद्युनक्त सीरा वियुगा तनुध्वमिति युञ्जन्ति हि सीरं वि युगानि तन्वन्ति कृते योनौ वपतेह बीजमिति बीजाय वा एषा योनिः क्रियते यत्सीता यथा ह वा अयोनौ रेतस्सिञ्चेदेवं तद्यदकृष्टे वपति गिरा च श्रुष्टिः सभरा असन्न इति वाग्वै गीरन्नꣳ श्रुष्टिर्नेदीय इत्सृण्यः पक्कमेयादिति यदा वा अन्नं पच्यतेऽथ तत्सृण्योपचरन्ति द्वाभ्यां युनक्ति गायत्र्या च त्रिष्टुभा च तस्योक्तो बन्धुः ।।३।।

स दक्षिणमेवाग्रे युनक्त्यथ सव्यमेवं देवत्रेतरथा मानुषे षड्गवं भवति द्वादशगवं वा चतुर्विꣳशतिगवं वा संवत्सरमेवाभिसंपदम् ।।४।।

अथैनं विकृषत्यन्नं वै कृषिरेतद्वा अस्मिन्देवास्सꣳस्करिष्यन्तः पुरस्तादन्नमदधुस्तथैवा-स्मिन्नयमेतत्सꣳ स्करिष्यन्पुरस्तादन्नं दधाति स वा आत्मानमेव विकृषति न पक्षपुच्छान्या[२]त्मꣳ

२. पक्षपुच्छेष्वात्माꣳ TE

2. Having returned, he proceeds with the *prāyaṇīya* and he yokes the plough. Gods while fastening the plough, first enriched it with food. In similar manner, this Yajamāna, fastening the plough, enriches it with *anna*. *Sīra* (plough) itself means *sa* + *ira* i.e. 'one with *anna*' so he endows it with *anna*. The plough is made of *udumbara* wood. *Udumbara* stands for essence or energy. It reinforces it with energy. The string of the plough is made of *muñja* grass and it is wound three times. The significance of this has already been told.

3. He then stands behind the right side hip of Agni and addresses the plough which is being yoked in front of the northern shoulder of Agni, thus -- "The wise men assemble the plough and stretch across the yokes." Those who are wise are learned. They assemble the plough and fix the yokes accross. (He says) "The skilful men perform sacrifice for gods." *Sumnā* is sacrifice and it means that those who perform sacrifice to the gods are *dhīras* (skilful or wise) and yokes (saying) "Connect the plough and stretch across the yokes." They connect the plough and do stretch across the yokes. (Again he says) "Implant the seed into the womb which is made ready"-- this womb, namely furrow, is indeed prepared for the seed. Sowing seed in an unploughed land will amount to depositing the semen at a place other than the womb. (He says) "With these words of praise of ours, let there be a good harvest"-- word means speech and *śruṣṭi* means crop. (He says)" Let the ripe crop be within the reach of the sickle." When the crop gets ripe, people approach it with sickle (for harvesting). He yokes the plough with mantras; one in Gāyatrī and the other in Triṣṭubh and their significance has already been told.

4. He first yokes the right side ox and then the left side one. This is the order in the case of divine beings. In human practice it is the other way. It is a team of six oxen or of twelve or of twenty-four; the purpose is to obtain a year (the six seasons, twelve months or twenty-four half months).

5. He then ploughs . Ploughing means food. When the gods were treating Prajāpati, they first put food into him. In the same way, this Yajamāna developing the site for the altar, puts food into it. He actually ploughs through the body of the altar and not the wings and the tail. It means he puts food only into the body but naturally the food put into

स्तदन्नं दधाति यदु वा आत्मन्नन्नं धीयते तदात्मानमवति तत्पक्षपुच्छान्यथ यत्पक्षपुच्छेषु नैव तदात्मानमवति न पक्षपुच्छानि ।।५।।

स दक्षिणार्धेनाग्नेरन्तरेण परिश्रितः प्राचीं प्रथमाꣳ सीतां कृषति शुनꣳ सु फाला विकृषन्तु भूमिꣳ शुनं कीनाशा अभियन्तु वाहैरिति शुनꣳ शुनमिति यद्वै समृद्धं तच्छुनꣳ समर्धयत्ये-वैनामेतत् ।।६।।

अथ जघनार्धेनोदीचीं घृतेन सीता मधुना समज्यतामिति यथैव यजुस्तथा बन्धुर्विश्वैर्देवैरनुमता मरुद्भिरिति विश्वे च वै देवा मरुतश्च वर्षस्येशत ऊर्जस्वती पयसा पिन्वमानेति रसो वै पय ऊर्जस्वती रसेनान्नेन पिन्वमानेत्येतदस्मान्त्सीते पयसाभ्यावववृत्स्वेत्यस्मान्त्सीते रसेनाभ्याव-वृत्स्वेत्येतत् ।।७।।

अथोत्तरार्धेन प्राचीं लाङ्गलं पवीरवदिति लाङ्गलꣳ रयिमदित्येतत्सुशेवꣳ सोमपित्सर्वित्यन्नं वै सोमस्तदुद्वपति गामविं प्रफर्व्यं च पीवरीं प्रस्थावद्रथवाहण[3]मित्येतद्धि सर्वꣳ सीतोद्वपति ।।८।।

अथ पूर्वार्द्धेन दक्षिणां कामं कामदुघे धुक्ष्वमित्राय वरुणाय च इन्द्रायाश्विभ्यां पूष्णे प्रजाभ्य ओषधीभ्य इति सर्वदेवत्या वै कृषिरेताभ्यो देवताभ्यस्सर्वान्कामान्धुक्ष्वेत्वेतदित्यग्रे कृषत्यथेति अथेत्यथेति तद्दक्षिणावृत्तद्धि देवत्रा ।।९।।

चतस्रस्सीता यजुषा कृषति तद्यच्चतस्रृषु दिक्ष्वन्नं तदस्मिन्नेतद्दधाति तद्वै यजुषाद्धा वै तद्यद्यजुरद्धो तद्यदिमा दिशोऽथात्मानं विकृषति तद्यदेव संवत्सरेऽन्नं तदस्मिन्नेतद्दधाति

३. रथवाहनमिति MD

the body benefits the body, the wings and the tail as well. If he were to put food only into the wings and the tail, it would not benefit the body, nor even the wings and the tail.

6. He ploughs the first furrow on the right side of the altar eastwards within the enclosing stones (saying) "Let the ploughshare which is auspicious, split the earth and let the farmers drive the oxen in an auspicious manner." Here 'auspicious' means plentiful and he thereby makes it (furrow) plentiful.

7. Then on the hind part towards the north, he ploughs a furrow (saying) " Let the furrow be filled with sweet ghee"–as the mantra is, so its meaning. (He further says) "Approved by the Viśvedevas and the Maruts"– indeed the Viśvedevas and the Maruts control the rain. "Let it be associated with nourishing milk"— milk is essence full of energy when associated with staple food. "O Furrow! see us kindly with sap." It only means that the furrow should bestow essence.

8. Then on the left side he ploughs a furrow eastwards (saying) "O Plough! with fixed metal shord."–(it means) the plough abounding in wealth. (He further says) "Propitious as thou art, you are the consumer of *soma* and destroyer of sin"– food indeed is *soma*. (He says) "The cow, the sheep, the hefty wife, the waggon with fast moving wheels – all these are generated by you, O Furrow!"

9. Then on the front side he ploughs southwards (saying) "O wish-yielding Cow! grant the desires to Mitra and to Varuṇa, to Indra, to Aśvins, to Pūṣan, to creatures and plants." Agriculture is for all deities; and so he says 'fulfil the desires' of all gods. He first ploughs thus (south-west to north-east) then thus (north-east to south-west) thus clockwise because that is the order in the case of gods.

10. Four such furrows he ploughs with the chanting of *Yajus*. Thereby he bestows on it the food available in all the four quarters and that with prayers. Prayers always come true and trustworthy are these quarters. When he ploughs through the body and thereby endows it with what food there is in the year; he does silently and that which is done silently is undefined –'All'. All is undefined and thus universal

तूष्णीम॒निरुक्तं वै तद्य॒त्तूष्णीꣳ स॒र्वं वा अ॒निरुक्तꣳ स॒र्वेणै॒वास्मिन्ने॒तद॒न्नं दधातीत्य॒ग्रे कृषत्यथे॒ति अथे॒त्यथे॒ति त॒द्दक्षिणावृत्तद्धि॒ देवत्रा ।।१० ।।

तिस्र॒स्तिस्रस्सी॒ताः कृषति त्रिवृदग्निर्या॒वानग्निर्या॒वत्यस्य मा॒त्रा ता॒वतै॒वास्मिन्ने॒तद॒न्नं दधाति द्वादशसी॒तास्तूष्णीं॒ कृषति द्वा॒दश मा॒सास्संवत्सरस्सं॒वत्सरोऽग्निर्या॒वानग्निर्या॒वत्यस्य मा॒त्रा तावतै॒वास्मिन्ने॒तद॒न्नं दधाति ता॒ उभ॒य्यः षो॒ळश संपद्यन्ते षो॒ळशकलः प्रजा॒पतिः प्रजा॒पतिरग्निरात्म॒सम्मितमे॒वास्मिन्ने॒तद॒न्नं दधाति य॒दु वा॒ आत्म॒सम्मितम॒न्नं त॒दवति तन्न॒ हि॒नस्ति यद्भू॒यो हिन॒स्ति तद्यत्क॒नीयो न त॒दवति ।।११ ।।

य॒द्वेवैनंविकृष॒त्येतद्वाअस्मिन्देवा॒स्सꣳस्करिष्य॒न्तः पु॒रस्तत्प्राणा॒नदधुस्त॒थैवा-स्मिन्नय॒मेत॒त्सꣳ स्करिष्य॒न्पुरस्तात्प्राणा॒न्दधाति ले॒खा भवन्ति ले॒खासु हीमे॒ प्राणाः ।।१२ ।

च॒तस्रस्सी॒ता य॒जुषा कृषति तद्य॒ इमे॒ चत्वा॒रश्शीर्ष[४] निरुक्ताः प्राणास्तानस्मिन्ने॒तद्दधाति तद्वै य॒जुषाद्धा वै तद्यद्य॒जुरद्धो तद्यदिमे॒ शीर्ष॒न्प्राणा य॒द्वेवात्मा॒नं विकृष॒ति य॒ ए॒वेमेऽन्तरात्म॒न्प्राणास्तान-स्मिन्ने॒तद्दधाति तूष्णीं को हि तद्वेद या॒वन्त इमेऽन्त॒रात्म॒न्प्राणाः ।।१३ ।।

अ॒थैनान्विमुञ्चत्याप्त्वा तं का॒मं य॒स्मै का॒मायै॒नान्युङ्क्ते वि॒मुच्यध्वमघ्न्या इ॒त्यघ्न्या॒ हैते॒ देवत्रा॒ देवयाना इ॒ति दै॒व॒ꣳ ह्येभिः क॒र्म करोत्यगन्म त॒मसस्पारमस्ये॒त्यशनाया वै तमो॒ऽगन्मास्या॒ अशनाया॒यै पारमि॒त्येतज्ज्योतिरापामे॒ति ज्यो॒तिर्ह्याप्नोति यो॒ देवान्यो॒ यज्ञम॒थैनानुदीचः प्रा॒चः प्र॒सृजति त॒स्योक्तो ब॒न्धुस्ता॒नध्वर्य॒वे ददाति स॒ हि तै॒ः करो॒ति ताꣳस्तु द॒क्षिणानां काले॒ऽनुदिशेत् ।।१४ ।। इति द्वितीयं ब्राह्मणम् ।।

४ इमे॒ शीर्षं चत्वा॒र MD

(unlimited) food is put into it. He thus ploughs in the front first, and from there thus -- does in the clockwise way. This is the order in the case of gods.

11. Three furrows he ploughs at each time, for Agni is three- fold. As great as Agni is, as great as is his size, with so much he enriches him with food. He ploughs twelve furrows silently because there are twelve months in a year and the year is Agni. As great as Agni is, as great as is his size, with so much he puts food into him. Both of them together account for sixteen and Prajāpati has sixteen parts. Prajāpati is Agni and thus he puts into him food proportionate to his body. That food which is adequate to the body, protects the body and it does not harm it. That which is in excess, harms the body and that which is inadequate does not protect the body.

12. And again, why he ploughs (through the altar site)– the gods being about to set right Prajāpati, first put the vital airs into him. In the same manner this Yajamāna, about to put together the sacrificial ritual, first puts the vital airs into it. They (the furrows) are the channels through which the vital airs move into it.

13. Four furrows are ploughed with *Yajus* chants. Thereby he puts in the four well-defined vital airs of the head portion and this he does with the prayers and prayers always come true and hence truly the vital airs get placed in the head. When he ploughs the body, he puts in those vital airs which belong to the inner body. This he does silently because who knows how many vital airs are there inside the body.

14. Now he unyokes the oxen after achieving the purpose for which they were yoked (saying) "You get released, O Aghnyāḥ ! (those that do not deserve to be killed)"– indeed they are inviolable since they belong to the gods. (So he says) "You who stride towards gods." This rite with these oxen is indeed divine. (He says) "We have come to the end of this darkness." Darkness is indeed famine (and by ploughing or agricultural operation) he has come to the end of scarcity of food. (He says) "We have reached the light"-- for he who attains the gods i.e. sacrifice, indeed reaches light. He thus releases them (oxen) towards north-east. The significance of this has been explained. He offers them to the Adhvaryu, for it is Adhvaryu who does the work with them. They have to be assigned to him at the time of distribution of *dakṣiṇā*. (Second Brāhmaṇa Ends.)

तृतीयं ब्राह्मणम्

अथ दर्भस्तम्बमुपदधात्येतद्वै देवा ओषधीरुपादधत तथैवैतद्यजमान ओषधीरुपधत्ते ।।१ ।।

यद्वेव दर्भस्तम्बमुपदधाति जायत एष एतद्यच्चीयते स एष सर्वस्मा अन्नाय जायत उभयम्वेतदन्नं यद्दर्भा आपश्च ह्येता ओषधयश्च या वै वृत्राद्बीभत्समाना आपो धन्व दृभन्त्य उदायꣳस्ते दर्भा अभवन्यद्दृभन्त्य उदायꣳस्तस्माद्दर्भास्ता हैताꣳशुद्धा मेध्या आपो वृत्राभिप्रक्षरिता यद्दर्भा यदु दर्भास्तेनौषधय उभयेनैवैनमेतदन्नेन प्रीणाति सीता समरे वाग्वै सीता समरः प्राणा वै सीतास्तासामयꣳ समयो वाचि वै प्राणेभ्योऽन्नं धीयते मध्यतो मध्यत एवास्मिन्नेतदन्नं दधाति तूष्णीमनिरुक्तं वै तद्यत्तूष्णीꣳ सर्वं वा अनिरुक्तꣳ सर्वेणैवास्मिन्नेतदन्नं दधाति ।।२ ।।

अथैनमभिजुहोति जायत एष एतद्यच्चीयते स एष सर्वस्मा अन्नाय जायते सर्वस्यो अस्यैष रसो यदाज्यमपां च ह्येष ओषधीनां च रसोऽस्यैवैनमेतत्सर्वस्य रसेन प्रीणाति यावानु वै रसस्तावानात्मा तेनैवैनमेतत्सर्वेण प्रीणाति पञ्चगृहीतेन पञ्चचिति[१]कोऽग्निः पञ्चर्तवः संवत्सरः संवत्सरोऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवैनमेतदन्नेन प्रीणाति ।।३ ।।

यद्वेवैनमभिजुहोत्यतेद्वै यत्रैतं प्राणा ऋषयोऽग्रेऽग्निꣳ समस्कुर्वꣳस्तदस्मिन्नेतं पुरस्ताद्भागमकुर्वत तस्मात्पुरस्ताद्भागास्तद्यदभिजुहोति य एवास्मिꣳस्ते प्राणा ऋषयः पुरस्ताद्भागमकुर्वत तानेवैतत्प्रीणात्याज्येन पञ्चगृहीतेन तस्योक्तो बन्धुः ।।४ ।।

१. चितीको MD

BRĀHMAṆA III

1. Then he places *darbhastamba* (a fistful of *darbha* grass) on the middle of the altar-site. These (*darbhas*) are the plants which gods, then, laid down. In like manner this Yajamāna places these plants thereon.

2. As to why he places the fistful of grass is this—this *Agni*-altar which is being built up here is (actually) caused to be born for (consuming) food of all kinds. These *kuśa* grass constitute both types of food; for, they are waters as well as plants. The waters loathing Vṛtra (when slain by Indra, Vṛtra's body emitted stinking excretions which flowed towards waters and the waters, to avoid contamination) rose up to the dry land and there grew as *kuśa* grass in the bushes. Since they rose up (*dṛbhantya*) they came to be called *darbhas.* Hence *darbhas* remained pure and fit for sacrifice, when Vṛtra flowed towards them. They are (in the category of) plants, since they are grass. By both kinds of food (water and plants) he thus gratifies him (altar). He places it where the furrows meet; because the joint where the furrows meet is the mouth and the furrow channels are the *prāṇas* and this is their place of meeting. Food is provided for the *prāṇas* at the mouth. He places it in the middle because food is supplied to the middle (of the body). He places it silently since what is done in silence is undefined and undefined means 'all'. Thus with all he puts food into it.

3. He then makes offerings thereon. When the *Agni*-altar is built, he is (actually) born and is born for (consuming) all food. This ghee is the essence of all this (universe). It is the essence of waters and of plants. He thus propitiates him with the essence of this universe. As far as the life-sap extends, so far the body extends. Thus he gratifies him with all this. He offers five ladlefuls of ghee because the *Agni*-altar has five layers and there are five seasons in the year. Agni is the year; as great as Agni is, as great as is his size, with so much food he thus gratifies him.

4. And again why he makes the (ghee) offering – when on the earlier occasion, the *ṛṣis,* namely the vital airs fashioned this Agni, they got for themselves that foremost share in him. So they (*prāṇas*) are the claimants of the foremost share. Thus, when he makes the offering on the fistful of *darbha,*he satisfies these *ṛṣis* (*prāṇas*) who are entitled for the foremost share in him. With five ladleful ghee he offers and the significance of this has already been told.

यद्वेवैनमभिजुहोत्येतद्वै यान्येतस्मिन्नग्नौ रूपाण्युपधास्यन्भवति यान्स्तोमान्यानि पृष्ठानि यानि छन्दांꣳसि तेभ्य एतं पुरस्ताद्भागं करोति तान्येवैतत्प्रीणात्याज्येन पञ्चगृहीतेन तस्योक्तो बन्धुः ।।५ ।।

यद्वेवैनमभिजुहोत्येतद्वै देवा अबिभयुर्दीर्घं वा इदं कर्म यद्वैन इममिह रक्षांꣳसि नाष्ट्रा न हन्युरिति त एतामेतस्य कर्मणः पुरस्तात्सꣳस्थामपश्यꣳस्तमत्रैव सर्वꣳ समस्थापयन्नत्रा चिन्वꣳस्तथैवैनमयमेतदत्रैव सर्वꣳ सꣳस्थापयत्यत्र चिनोति ।।६ ।।

सजूरब्द इति चितिरयवोभिरिति पुरीषꣳ सजूरुषा इति चितिररुणीभिरिति पुरीषꣳ सजोषसा[2] अश्विनेति चितिर्दꣳसोभिरिति पुरीषꣳसजूꣳसूर इति चितिरेतशेनेति पुरीषꣳ सजूर्वैश्वानर इति चितिरिडयेति पुरीषं घृतेनेति चितिस्स्वेति पुरीषꣳ हेति चितिः ।।७ ।।

त्रयोदशैता व्याडतयो भवन्ति त्रयोदशमासाः संवत्सरस्त्रयोदशाग्रे श्चितिपुरीषाणि यावानग्निर्यावत्यस्य मात्रा तावन्तमेवैनमेतच्चिनोत्याज्येन जुहोत्यग्निरेष यदाज्यमग्निमेवैन[3] मेतच्चिनोति पञ्चगृहीतेन पञ्चचितिकोऽग्निः पञ्चर्तवस्संवत्सरः संवत्सरोऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावन्तमेवैनमेतच्चिनोत्यूर्ध्वामुद्गृह्णञ्जुहोत्यूर्ध्वं तदग्निं चितिभिश्चिनोति ।।८ ।। इति तृतीयं ब्राह्मणम् ।।

चतुर्थं ब्राह्मणम्

अथोदचमसान्निनयत्येतद्वै देवा अब्रुवꣳश्चेतयध्वमिति चितिमिच्छतेति वाव तदब्रुवꣳस्ते चेतयमाना वृष्टिमेव चितिमपश्यꣳस्तामस्मिन्नदधुस्तथैवास्मिन्नयमेतद्दधात्युदचमसा भवन्त्यापो वै वृष्टिर्वृष्टिमेवास्मिन्नेतद्दधात्यौदुम्बरेण चमसेन तस्योक्तो बन्धुश्चतुःस्रक्तिना चतस्रो वै

२. सजोषसावाश्विनेति MD, My
३. एवैतमेतत् MD, My

5. And again why he makes the offering thereon -- whatever forms he is going to bestow on the *Agni*-altar, whatever *stomas* (modes of chanting), whatever *pṛṣṭhas* (prayers),whatever metres (he is going to adopt) all those,he makes this foremost share (worthy of) and it is them he thereby satisfies. With five ladleful he offers and the significance of this has been explained.

6. Further why he makes the ghee-offering is this — once at that time, the gods became apprehensive thinking 'this performance is a long drawn one and the terrible Rakṣasas would smite it here this altar of ours.' They then discovered this (process of) immediate conclusion (a concluding ritual at the beginning itself so that any affliction thereafter will not amount to discontinuation of the rituals) and brought that entire altar to completion even at this point and built it up there and then itself. In the same way, this Yajamāna brings it to completion here itself and builds it up at this point itself.

7. (He says) "The year"– this is a layer of bricks. "*Sajūr*, the year united with the dark fortnights". This became a layer of earth. "*Sajūr*, the dawn" meaning the altar united with the ruddy rays, (horses). This became a layer of the earth. "*Sajūr, Aśvins*" meaning 'this altar united with the dawn endowed with marvellous acts and this became a layer of earth'. "*Sajūr, Sūra*" meaning 'this altar united with the colourful horses (rays) and this became a layer of earth'. "*Sajūr, Vaiśvānara*" meaning 'this altar united with *iḍā*' (food grains) and this became a layer of earth. "With ghee, this layer of bricks, *svā*"– this is the layer of earth and "*hā*" this is again a layer of bricks.

8. These became the thirteen *vyāhṛtis* (utterances). A year has thirteen months and the layers of the earth for the altar are thirteen. As great as Agni is , as great as is his size, so great he thus builds him up. He offers five ladleful as (of ghee) for, the altar consists of five layers (of bricks) and a year has five seasons and the year is Agni; as great as Agni is, as great as is his size, so great he thus builds him up. He offers with the raised ladle and thus builds Agni upwards by means of the layer (super-imposed). (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. He then drenches with water poured out of jars (over the altar-site). The gods then said, "Meditate", by which they doubtless, meant to

दिशास्सर्वाभ्य एवास्मिन्नेतद्दिग्भ्यो वृष्टिं दधाति त्रीꣳस्त्रीनुदचमसान्निनयति त्रिवृदग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवास्मिन्नेतद्वृष्टिं दधाति द्वादशोदचमसान्कृष्टे निनयति द्वादश मासास्संवत्सरस्संवत्सरोऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवास्मिन्नेतद्वृष्टिं दधाति ।।१ ।।

स वै कृष्टे निनयति तस्मात्कृष्टाय वर्षति स यत्कृष्ट एव निनयेन्नाकृष्टे कृष्टायैव वर्षेन्नाकृष्टायाथ यदकृष्ट एव निनयेन्न कृष्टेऽकृष्टायैव वर्षेन्न कृष्टाय कृष्टेचाकृष्टे च निनयति तस्मात्कृष्टाय चाकृष्टाय च वर्षति त्रीन् कृष्टे चाकृष्टे च निनयति त्रिवृदग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवास्मिन्नेतद्वृष्टिं दधाति ।।२ ।।

यद्वेवोदचमसान्निनयत्येतद्वा अस्मिन्देवास्सꣳस्करिष्यन्तः पुरस्तादपो दधुस्त थै वास्मिन्नयमेतत्सꣳस्करिष्यन्पुरस्तादपो दधाति त्रीꣳस्त्रीनुदचमसान्निनयति त्रिवृदग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवास्मिन्नेतदपो दधाति द्वादशोदचमसान्कृष्टे निनयति द्वादशामासास्संवत्सरस्संवत्सरोऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवास्मिन्नेतदपो दधाति ।।३ ।।

स वै कृष्टे निनयति प्राणेषु तदपो दधाति स यत्कृष्ट एव निनयेन्नाकृष्टे प्राणेष्वेवापस्स्युर्नेतरस्मिन्नात्मन्नथ यदकृष्ट एव निनयेन्न कृष्ट आत्मन्नेवापस्स्युर्न प्राणेषु कृष्टे चाकृष्टे च

say 'discover a layer'. While meditating, they saw rain as a (suitable) layer. They placed it on the altar-site. In the same manner,this (Yajamāna) now places it(the rain), thereon. He pours twelve jarfuls of water on the ploughed site. The year has twelve months and the Agni-altar is the year; as great as Agni is, as great as is his size, by so much he drenches him. They are jarfuls of waters (he drenches with); for, rain is water and thereby he places rain on it. The jar is of *udumbara* wood and its significance has already been told. It is four-cornered (jar); for, there are four quarters and from all quarters he brings rain. Each time, he pours out three jarfuls; for, Agni is threefold; as great as Agni is, as great as is his size, with so much he thus places rain thereon.

2. He pours out (water) on the ploughed ground and that is why it rains for the ploughed land. If he were to pour only on the ploughed area and not on the unfurrrowed area, there will be rainfall only on the cultivated land and not on the uncultivated. If he were to pour only on the unploughed area (of the altar-site) and not on the ploughed, there will be rain only on uncultivated land and not on the furrowed land. Therefore he drenches with water, both the furrowed and the unfurrowed areas and hence it rains both on the cultivated and uncultivated lands. He pours water thrice on both the ploughed and unploughed areas. Because Agni is threefold; as great as Agni is, as great as is his size, by so much he brings rain on that.

3. Again, why he pours jarfuls of water is this – once the gods, at the point of fashioning the *Agni*-altar put water into him, initially. In like manner, this one (Yajamāna), starting to fashion him (altar) pours water. Each time he pours three jarfuls of water; for, Agni is threefold; as much as Agni is, as much as is his size, by so much water, he drenches him. He (in all) pours twelve jarfuls of water on the ploughed site; for, the year has twelve months and the *Agni*-altar is the year; as great as Agni is, as great as is his size, by that much he drenches him.

4. He pours water on the furrowed area and thereby puts water into the *prāṇas.* If he were to pour only on the furrowed area and not on the unploughed, he would be giving water only to the *prāṇas* and not to his body. Now, if he were to drench only the unploughed area and not the ploughed, there would be water only to the body and not to the *prāṇas.* He pours water both on the ploughed and on the unploughed

निनयति तस्मादिमा उभयत्रापः प्राणेषु चात्मꣳश्च त्रीन्कृष्टे चाकृष्टे च निनयति त्रिवृदग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवास्मिन्नेतदपो दधाति पञ्चदशोदचमसान्निनयति पञ्चदशो वै वज्र एतेनैवास्यैतत्पञ्चदशेन वज्रेण सर्वं पाप्मानमपहन्ति ।।४।

अथ सर्वौषधं वपत्येतद्वै देवा अब्रुवꣳश्चेतयध्वमिति चितिमिच्छतेति वाव तदब्रुवꣳस्ते चेतयमाना अन्नमेव चितिमपश्यꣳस्तामस्मिन्नदधुस्तथैवास्मिन्नयमेतद्दधाति सर्वौषधं भवति सर्वमेतदन्नं यत्सर्वौषधꣳ सर्वमेवास्मिन्नेतदन्नं दधाति तेषामेकमन्नमुद्धरेत्तस्य नाश्नीयाद्यावज्जीवमौदुम्बरेण चमसेन तस्योक्तो बन्धुश्चतुः स्रक्तिना चतस्रो वै दिशः सर्वाभ्य एवास्मिन्नेतद्दिग्भ्योऽन्नं दधात्यनुष्टुब्भिर्वपति वाग्वा अनुष्टुब्वाचो वा अन्नमद्यते तिसृभिस्तिसृभिर्ऋग्भिर्वपति त्रिवृदग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवास्मिन्नेतदन्नं दधाति द्वादशभिर्ऋग्भिः कृष्टे वपति द्वादशमासाः संवत्सरः संवत्सरोऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवास्मिन्नेतदन्नं दधाति ।।५।।

स वै कृष्टे वपति तस्मात्कृष्टेऽन्नं पच्यते स यत्कृष्ट एव वपेन्नाकृष्टे कृष्ट एवान्नं पच्येत नाकृष्टेऽथ यदकृष्ट एव वपेन्न कृष्टेऽकृष्ट एवान्नं पच्येत न कृष्टे कृष्टे चाकृष्टे च वपति तस्मात्कृष्टे चा कृष्टे चान्नं पच्यते तिसृभिः कृष्टे चाकृष्टे च वपति त्रिवृदग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवास्मिन्नेतदन्नं दधाति ।।६।।

यद्वेव सर्वौषधं वपत्येतद्वा एनं देवास्सꣳस्करिष्यन्तः पुरस्तात्सर्वेण भेषजेनाभिषज्यꣳस्तथैवैनमयमेतत्सꣳस्करिष्यन्पुरस्तात्सर्वेण भेषजेन भिषज्यति सर्वौषधं भवति

areas of the site; there is water to both; to the *prāṇas* and to the body. He pours water thrice on the ploughed and on the unploughed. Because Agni is threefold; as great as Agni is, as great as is his size, so much water he supplies into him. He pours fifteen jarfuls of water. Thunderbolt is fifteenfold. With this fifteen which is a thunderbolt, he destroys all his sins.

5. He then sows all (kinds of) seeds of herbs. For the gods then said, "Meditate", by which they only meant to say 'discover a layer'. Whilst meditating, they discovered food as a (suitable) layer and placed that on him (*Agni*-altar). In the same way, this (Yajamāna) now puts it (food) on him . It consists of all seeds (of all kinds of herbs). All seeds mean all food. Thus, he places all food on him. Let him take out (exclude) one (type of) seed and not eat it as long as he lives. He sows with a vessel made of *udumbara* wood and its significance has been explained. It is a four-cornered vessel; for, there are four quarters and thereby he places food collected from all quarters, on him. He sows whilst reciting verses in Anuṣṭubh metre. Anuṣṭubh is speech and it is by means of speech (organ i. e. mouth), one eats food. He sows reciting three-three *Ṛks* at each time. Because, Agni is threefold; as great as Agni is, as great as is his size, so much food he places on him. He sows with twelve *Ṛk* mantras on the ploughed ground. The year has twelve months and *Agni*-altar is the year; as great as Agni is, as great as is his size, so much food he puts on it.

6. He sows on the ploughed ground and that is why food grains ripen on ploughed ground. Were he to sow only on ploughed ground and not on the unploughed, food grains would ripen only on the former and not on the latter. Were he to sow only on the unploughed area and not on the ploughed, food grains would ripen only on the former and not on the latter. So he sows both on the ploughed ground and on the unploughed and hence food grains ripen on both of them. With three (verses) he sows on both the ploughed and on unploughed ground. Threefold is Agni; as great as Agni is, as great as is his size, so much food he places into him.

7. And again, why he sows all (kinds of) seeds – the gods at that time, fashioning Prajāpati, first treated him with all (kinds of) herbs. Similalry, this one (Yajamāna) fashioning this (*Agni*-altar), in the first

सर्वमेतद्भेषजं यत्सर्वौषधꣳ सर्वेणैवैनमेतद्भेषजे न भिषज्यति तिसृभिस्तिसृभिर्ऋग्भिर्वपति त्रिवृदग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवैनमेतद्भिषज्यति द्वादशभिर्ऋग्भिः कृष्टे वपति द्वादशमासास्संवत्सरस्संवत्सरोऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवैनमेतद्भिषज्यति ।।७।।

स वै कृष्टे वपति प्राणाꣳस्तद्भिषज्यति स यत्कृष्ट एव वपेन्नाकृष्टे प्राणानेव भिषज्येन्नेतरमात्मानमथ यदकृष्ट एव वपेन्न कृष्ट आत्मानमेव भिषज्येन्न प्राणान्कृष्टे चाकृष्टे च वपति प्राणाꣳश्च तदात्मानं च भिषज्यति तिसृभिः कृष्टे चाकृष्टे च वपति त्रिवृदग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवैनमेतद्भिषज्यति पञ्चदशोदचमसान्निनयति पञ्चदशभिर्ऋग्भिर्वपति तत्त्रिꣳशत्त्रिꣳशदक्षरा विराड्विराळु कृत्स्नमन्नꣳ सर्वमेवास्मिन्नेतत्कृत्स्नमन्नं दधाति ।।८।।

या ओषधीः पूर्वा जाता देवेभ्यस्त्रियुगं पुरेत्यृतवो वै देवास्तेभ्य एतास्त्रिः पुराजायन्ते वसन्ता प्रावृषि शरदि मनै नु बभ्रूणामहमिति सोमो वै बभ्रुस्सौम्या ओषधय औषधः[1] पुरुषश्शतं धामानीति यदिदꣳ शतायुः शतार्घश्शतवीर्य एतानि हास्य तानि शतं धामानि सप्त चेति य एवेमे सप्त शीर्षन्प्राणास्तानेतदाह शतं वोऽम्ब धामानि सहस्रमुत वो रुह इति यदिदꣳ शतधा च सहस्रधा च विरूळ्हा अधा शतक्रत्वो यूयमिमं मेऽअगदं कृतेति यमिमं भिषज्यामीत्येतत् ।।९।।

ता एता एकव्याख्याना एतमेवाभिर्यथैतमेवं भिषज्येदेतं पारयेत्ता अनुष्टुभो भवन्ति वाग्वा अनुष्टुब्वागु सर्वं भेषजꣳ सर्वेणैवैनमेतद्भेषजेन भिषज्यति ।।१०।।

१. औषधयः TE

instance, treats him with all herbs. Seeds of all herbs (are used); for, all herbs are the same as all (kinds of) medicine. By all kinds of medicinal herbs, he thus heals him. He sows (each time) with three-three *Ṛk* mantras. Because Agni is threefold; as great as Agni is, as great as is his size, with so much he heals him. He sows on the ploughed ground with twelve *Ṛk* mantras; for, the year has twelve months and *Agni*-altar is the year; as great as Agni is, as great as is his size, with so much he heals him.

8. He sows on the ploughed ground and he thereby heals the *prāṇas.* If he were to sow only on the ploughed ground and not on the unploughed, he would be healing only the *prāṇas* and not the body (of the altar). If he were to sow only on the unploughed ground and not on the ploughed, he would be healing only the body and not the *prāṇas.* He sows on both the ploughed and unploughed grounds and thus heals both the *prāṇas* and the body. With three (mantras) he sows both on the ploughed and on the unploughed (area of the altar site). Threefold is Agni; as great as Agni is, as great as is his size, with so much he thus heals him. He pours out fifteen jarfuls of water and with fifteen (*Ṛk*) verses he sows – that makes thirty. The Virāḍ metre has thirty syllables and all food is Virāḍ (far-shining). Thereby he places all food into him (the altar).

9. (He sows while reciting)–"Those herbs which came into being first were three *yugas* (time cycles) before the gods"– for, the gods are indeed the seasons. These herbs used to grow from them (seasons) thrice; i.e. in spring, in the rainy season and in the autumn. " I set my mind upon the brown" for, *soma* is brown and the herbs are related to Soma and Puruṣa is made of herbs. " The hundred powers "– because he (Puruṣa) lives for hundred years and he has hundredfold merit, hundredfold energy and so he is of hundred powers. "And seven"– he thereby speaks of those seven *prāṇas* in the head. "O Mother! Yours are the hundred powers and yours are the thousand growths"– because (the herbs) here are shooting out "a hundredfold and sprouting in thousands." 'You of a hundred virtues, you render this one of mine free from ailment'- referring to him whom I am now healing (i.e. the *Agni*-altar).

10. These verses (fifteen in total starting with the two above) have the same puport with regard to this Agni – (Prajāpati, i.e. the altar); (concerning) how he may heal him and preserve him. They are all in Anuṣṭubh metre and speech is Anuṣṭubh and speech indeed is all the herbs. Thus, he treats him with all the medicinal herbs.

अथातो निरुक्तानिरुक्तानामेव यजुषा द्वावनड्वाहौ युनक्ति तूष्णीमितरान्यजुषा चतस्रस्सीताः कृषति तूष्णीमितरास्तूष्णीं दर्भस्तम्बमुपदधाति यजुषाभिजुहोति तूष्णीमुदचमसान्निनयति यजुषा वपति ।।११ ।।

प्रजापतिरेषोऽग्निरुभयम्वेतत्प्रजापतिर्निरुक्तश्चानिरुक्तश्च परिमितश्चापरिमितश्च तद्यद्यजुषा करोति यदेवास्य निरुक्तं परिमितꣳ रूपं तदस्य तेन सꣳस्करोत्यथ यत्तूष्णीं यदेवास्यानिरुक्तमपरिमितꣳ रूपं तदस्य तेन सꣳस्करोति सह वा एतꣳ सर्वं कृत्स्नं प्रजापतिꣳ सꣳस्करोति य एवं विद्वानेतदेवं करोति बाह्यानि रूपाणि निरुक्तानि भवन्त्यन्तराण्यनिरुक्तानि पशुरेष यदग्निस्तस्मात्पशोर्बाह्यानि रूपाणि निरुक्तानि भवन्त्यन्तराण्यनिरुक्तानि ।।१२ ।। इति चतुर्थं ब्राह्मणम् ।।

।। इति प्रथमोऽध्यायः ।।

11. Now about the defined and undefined (rites) with *Yajus* formulas, he yokes two oxen and the others silently. With *Yajus* formulas, he ploughs four furrows and the others silently. He puts on the fistful of grass silently and chants a formula while making oblation thereon. He pours the jarfuls of water silently and with *Yajus* formulas, he sows (the seed).

12. This *Agni*-altar is Prajāpati and Prajāpati is both defined and undefined; the limited and the unlimited. Now, whatever he does with (the accompaniment of) *Yajus* formulas,therewith he restores that part of his which is defined and limited. Whatever he does silently, therewith he restores that part of his which is undefined and unlimited.Whosoever, knowing this, performs thus, restores the whole and completes Prajāpati. The outer parts (of Prajāpati) happen to be defined and the inner parts, undefined. Ths Agni is indeed a *paśu* (animal) and hence the outer parts of a *paśu* are defined and the inner parts undefined. (Fourth Brāhmaṇa Ends.)

(Chapter One Ends)

द्वितीयोऽध्यायः

प्रथमं ब्राह्मणम्

चितो गार्हपत्यो भवत्यचित आहवनीयोऽथ राजानं क्रीणात्ययं वै लोको गार्हपत्यो द्यौराहवनीयोऽथ योऽयं वायुः पवत एष सोम एतं तदिमौ लोकावन्तरेण दधाति तस्मादेष इमौ लोकावन्तरेण पवते ।।१ ।।

यद्वेव चिते गार्हपत्येऽचित आहवनीयेऽथ राजानं क्रीणात्यात्मा वा अग्निः प्राणस्सोम आत्मꣳस्तत्प्राणं मध्यतो दधाति तस्मादयमात्मन्प्राणो मध्यतः ।।२ ।।

यद्वेव चिते गार्हपत्येऽचित आहवनीयेऽथ राजानं क्रीणात्यात्मा वा अग्नी रसस्सोम आत्मानं तद्रसेनानुषजति तस्मादयमान्तमेवात्मा रसेनानुषक्तः ।।३ ।।

राजानं क्रीत्वा पर्युह्याथास्मा आतिथ्यꣳ हविर्निर्वपति तस्य हविष्कृता वाचं विसृजते ।।४ ।।

अथ वा एतद्व्यतिषजत्यध्वरकर्म चाग्निकर्म च कर्मणः समानतायै समानमिदं कर्मासदिति ।।५ ।।

यद्वेव व्यतिषजत्यात्मा वा अग्निः प्राणोऽध्वर आत्मꣳस्तत्प्राणं मध्यतो दधाति तस्मादयमात्मन्प्राणो मध्यतः ।।६ ।।

यद्वेव व्यतिषजत्यात्मा वा अग्नी रसोऽध्वर आत्मानं तद्रसेनानुषजति तस्मादयमान्तमेवात्मा रसेनानुषक्तोऽथाहवनीयस्यार्धमैति ।।७ ।।

Chapter Two

BRĀHMAṆA I

1. The *Gārhapatya* is built and the *Āhavanīya* is not yet built, at that time, he brings the king (Soma). This world is *Gārhapatya* and *Āhavanīya* is the sky, the wind that blows is Soma. Thereby, he places this Soma in between these two worlds and that is why the *vāyu* blows between these two regions.

2. And as to why he buys *soma* when the *Gārhapatya* is set and the *Āhavanīya* is not built is because Agni is the body and Soma the vital air. He thus places the vital air in the middle of the body and that is why this vital air is in the middle of the body.

3. Again why he purchases *soma* when the *Gārhapatya* is built and the *Āhavanīya* is not built–Agni is the body and Soma is the essence. He thereby reinforces the body with the essence. That is how the body is permeated by the essence all over.

4. Having purchased *soma* and driven it along (on the cart) he prepares the *havis* (offering) due for the guest. He releases speech with the *Haviṣkṛt* chant meant for the (*Ātithya havis*).

5. Thus he interlinks the sacrificial rite and the altar-building rite to bring about unity of performance; thinking – 'let this be an unified act.'

6. Why he interlinks the two rites – is because Agni is the body and the sacrificial rite is the vital air and thereby he places the vital air in the middle of the body. That is why this vital air is in the middle of the body.

7. Again, why he interlinks the two rites — Agni is the body and sacrificial rite is the essence and thereby he makes the essence spread into the body. Thus, he makes the essence permeate all over the body. Having thus made it permeated by the essence, he approaches the site of *Āhavanīya.*

तद्धैक उभयत्रैव पलाशशाखया व्युदूहन्त्युभयत्र वै चिनोतीति न तथा कुर्यादवस्यति वाव गार्हपत्येनोर्ध्व एवाहवनीयेन रोहति तस्मात्तथा न कुर्यात् ।।८ ।।

अथ गार्हपत्य एवोषान्निवपति नाहवनीयेऽयं वै लोको गार्हपत्यः पशव ऊषा अस्मिꣳस्तल्लोके पशून्दधाति तस्मादिमेऽस्मिँल्लोके पशवः ।।९ ।।

अथाहवनीय एव पुष्करपर्णमुपदधाति न गार्हपत्य आपो वै पुष्करपर्णं द्यौराहवनीयो दिवि तदपो दधात्युभयत्र सिकता निवपति रेतो वै सिकता उभयत्र वै विक्रियतेऽस्माद्रेतसोऽधि विक्रियाता इति ।।१० ।।

ता नाना मन्त्राभ्यां निवपति मनुष्यलोको वै गार्हपत्यो देवलोक आहवनीयो नानो वा एतद्यद्दैवं च मानुषं च द्राघीयसा मन्त्रेणाहवनीये निवपति ह्रसीयसा गार्हपत्ये द्राघीयो हि देवायुषꣳ ह्रसीयो मनुष्यायुषꣳ स पूर्वाः परिश्रिद्भ्यो गार्हपत्ये सिकता निवपति रेतो वै सिकता अस्माद्रेतसोऽधीमा विक्रियान्ता इति ।।११ ।।

तदाहुर्यद्योनिः परिश्रितो रेतस्सिकता अथ पूर्वाः परिश्रिद्भ्यो गार्हपत्ये सिकता निवपति कथमस्यैतद्रेतोऽपरासिक्तं परिगृहीतं भवतीत्युल्बं वा ऊषास्तद्यदूषान्पूर्वान्निवपत्येतेनो हास्यैतदुल्बेन रेतोऽपरासिक्तं परिगृहीतं भवत्यथाह्वनीये परिश्रितोऽभिमन्त्रयते तस्योक्तो बन्धुरथ सिकता निवपति रेतो वै सिकता एतयो अस्यै तद्योन्या रेतोऽपरासिक्तं परिगृहीतं भवत्यथाहवनीय एवाप्यानवतीभ्यामभिमृशति न गार्हपत्येऽयं वै लोको गार्हपत्यः स्वर्गो लोक आहवनीयोद्धो वा अयमस्मिँल्लोके जातो यजमानस्स्वर्ग एव लोके प्रजिजन-यिषितव्यस्तद्यदाहवनीय एवाप्यानवतीभ्यामभिमृशति न गार्हपत्ये स्वर्ग एवैनं तल्लोके प्रजनयति ।।१२ ।।

8. Some people clean both the sites (of *Gārhapatya* and *Āhavanīya*) with a *palāśa* branch thinking that altar-building is to be done at both the sites. It should not be done so. By (building) *Gārhapatya,* he settles and by the *Āhavanīya,* he rises up. Therefore, let him not do so (sweep both the sites).

9. Only on the *Gārhapatya* he throws salty soil (*ūṣā*) and not on the *Āhavanīya. Gārhapatya* is this terrestrial world and *ūṣā* are the cattle. Thereby he places the cattle in this world and hence the cattle are (thriving) in this world.

10. Only in the *Āhavanīya,* he places a lotus-leaf and not in the *Gārhapatya.* Because lotus-leaf is indeed the waters (*āpaḥ*) and *Āhavanīya* is the sky. Thereby he places waters in the sky. On both the sites (of *Gārhapatya* and *Āhavanīya*) he scatters sand. Sand is, of course, seed. At both the altars, Agni is being produced and this Agni is thereby produced from the seeds.

11. He scatters with different formula (for the *Gārhapatya* and *Āhavanīya*). For, *Gārhapatya* is the human world and *Āhavanīya* is the divine one. Human and divine are of different nature. Hence, with a bigger formula he scatters on the *Āhavanīya* and with a shorter one on the *Gārhapatya.* Because, the life span of gods is longer and that of humans is shorter. First , he scatters sand on the *Gārhapatya* before it is enclosed with *pariśrit* (enclosing stones). That is because sands being seeds, (he desires) the *pariśrit* to come out of these seeds.

12. Some say, "If sands are the seeds and *pariśrit* is the womb, when he scatters sand in *Gārhapatya* before laying of the *pariśrit* (enclosing stones), won't the seeds get lost (wasted) since they won't be held by the womb?" (This is the answer for that)– *ūṣā* (saline soil) is the vulva membrane and *ūṣā* had already been scattered; hence the seeds are not lost but they are received in the vulva membrane. Now, he addresses the *pariśrit* (enclosing stone) at the *Āhavanīya.* The significance of this has been told. Then he scatters sand. Sands are indeed seeds. In this manner the seeds are not wasted; they get safely deposited in the womb. He then touches the *Āhavanīya* with special *Ṛks* called *Āpyānavatī* (*Ṛks* containing the word *āpya*). He does not do this in the case of *Gārhapatya.* This world is *Gārhapatya* and *Āhavanīya* is the heaven. The Yajamāna is born in this world and aspires to be born in the heaven. That is why the *Āhavanīya* is touched while chanting the two *Āpyānavatī Ṛks* and not the *Gārhapatya.* Thereby he enables the Yajamāna to be born in the heaven.

अथ लोगेष्टका उपदधातीमे वै लोका एषोऽग्निर्दिशो लोगेष्टका एषु तल्लोकेषु दिशो दधाति तस्मादिमा एषु लोकेषु दिशः ।।१३।।

बाह्येनाग्निमाहरत्यासा वा अस्य ता दिशो या एषु लोकेष्वथ या इमाँल्लोकान्परेण दिशस्ता अस्मिन्नेतद्दधाति बहिर्वेदेरियं वै वेदिरासा वा अस्य ता दिशो या अस्यामथ या इमां परेण दिशस्ता अस्मिन्नेतद्दधाति ।।१४।।

यद्वेव लोगेष्टका उपदधाति प्रजापतेर्विस्रस्तस्य सर्वा दिशो रसोऽनुव्यक्षरत्तं यत्र देवास्समस्कुर्वꣳस्तदस्मिन्नेताभिर्लोगेष्टकाभिस्तꣳ रसमदधुस्तथैवास्मिन्न-यमेतद्दधाति ।।१५।।

बाह्येनाग्निमाहरत्यासो वा अस्य स रसो य एषु लोकेष्वथ य इमाँल्लोकान्पराङ् रसोऽत्यक्षरत्तमस्मिन्नेतद्दधाति बहिर्वेदेरियं वै वेदिरासो वा अस्य स रसो योऽस्यामथ य इमां पराङ् रसोऽत्यक्षरत्तमस्मिन्नेतद्दधाति ।।१६।।

स्फ्येनाहरति वज्रो वै स्फ्यो वीर्यं वै वज्रो वित्तिरियं वीर्येण वै वित्तिं विन्दते ।।१७।।

स पुरस्तादाहरति मा मा हिꣳसीज्जनिता यः पृथिव्या इति प्रजापतिर्वै पृथिव्यै जनिता मा मा हिꣳसीत्प्रजापतिरित्येतद्यो वा दिवꣳ सत्यधर्मा व्यानळिति यो वा दिवꣳ सत्यधर्मासृजतेत्येतद्यश्चापश्चन्द्राः प्रथमो जजानेति मनुष्या वा आपश्चन्द्रा यो मनुष्यान् प्रथमोऽसृजतेत्येतत्कस्मै देवाय हविषा विधेमेति प्रजापतिर्वै कस्तस्मै हविषा विधेमेत्येतत्तामाहृत्यान्तरेण परिश्रित आत्मन्नुपदधाति स यः प्राच्यां दिशि रसोऽत्यक्षरत्तमस्मिन्नेतद्दधात्यथो प्राचीमेवास्मिन्नेतद्दिशं दधाति ।।१८।।

13. Now he places the *logeṣṭakās* (special type of bricks) in it (*Āhavanīya*). This fire is these worlds and the *logeṣṭakās* are the quarters. Thereby he places the quarters for these worlds. That is how these worlds have quarters.

14. He now takes Agni from outside the (site of fire-altar). For, the regions which are in these worlds are already possessed by Agni. Now, he places those quarters which are beyond these worlds in him (Agni). This is outside the altar-site. This earth being an altar, its quarters are already obtained by him. Now, those quarters belonging to (the space) outside this *vedī* are put into it.

15. And again, why he places the *logeṣṭakās* — when Prajāpati got exhausted, his vital sap flowed out in all directions. While the gods restored him to health, they by means of those *logeṣṭakās* collected that vital sap and put it back into him. In the same manner, this Yajamāna too revitalises him with the vital sap by means of these *logeṣṭakās*.

16. Why from outside the altar he takes it, is because the *vedī* being this earth and the essence which is of this earth being already possessed by him, he now bestows on him that essence which is beyond this earth.

17. He brings it with the wooden sword (*sphya*). The *sphya* is indeed a thunderbolt. Vital sap is thunderbolt. This earth is wealth. In this way he attains wealth by means of vital sap.

18. He brings it (*logeṣṭakā*) from the front side thinking 'he who is the begetter of this earth, let him not harm me.' Prajāpati is indeed the creator of the earth. He only means that Prajāpati may not harm him. "He with truth for his virtue has pervaded the sky" (-the says). He means 'he who has created the sky with truth as his virtue.' (He says) "He who first created the glittering waters" – for, human beings are the glittering waters and he only means 'he who first created human beings', "Let me worship that '*ka*' with oblations". Prajāpati is indeed '*ka*' and let me worship him with oblations. Thus, having brought it he puts it on the body (of the altar) inside the enclosing stones. That vital sap which flowed eastwards, he has thus put back into him. Thereby he bestows on him the eastern direction.

अथ दक्षिणतोऽभ्यावर्तस्व पृथिवी यज्ञेन पयसा सहेति यथैव यजुस्तथा बन्धुर्वपां ते अग्निरिषितो अरोहदिति यद्वै किं चास्याः सास्यै वपां तामग्निरिषित उपादीप्तो रोहति तामाहृत्यान्तरेण पक्षसन्धिमात्मन्नुपदधाति स यो दक्षिणायां दिशि रसोऽत्यक्षरत्तमस्मिन्नेतद्दधात्यथो दक्षिणामेवास्मिन्नेतद्दिशं दधाति ।।१९।

अथ पश्चादग्ने यत्ते शुक्रं यच्चन्द्रं यत्पूतं यच्च यज्ञियमितीयं वा अग्निरस्यै तदाह तद्देवेभ्यो भरामसीति तदस्मै दैव्याय[1] कर्मणे हराम इत्येतत्तामाहृत्यान्तरेण पुच्छसन्धिमात्मन्नुपदधाति स यः प्रतीच्यां दिशि रसोऽत्यक्षरत्तमस्मिन्नेतद्दधात्यथो प्रतीचीमेवास्मिन्नेतद्दिशं दधाति स न सम्प्रति पश्चादाहरेन्नेद्यज्ञपथाद्रसमाहराणीतीत इवाहरति ।।२०।।

अथोत्तरत इषमूर्जमहमित आदमितीषमूर्जमहमित आदद इत्येतदृतस्य योनिमिति सत्यं वा ऋतः सत्यस्य योनिमित्येतन्महिषस्य धारामित्यग्निर्वै महिषस्सहीदं जातो महान्सर्वमैष्णादा मा गोषु विश त्वा तनूष्वित्यात्मा वै तनूरा मा गोषु चात्मनि च विशत्वित्येतज्जहामि सेदिमनिराममिवामिति सिकताः प्रध्वंसयति तद्यैव सेदिर्यानिरा यामिवा तामेतस्यां दिशि दधाति तस्मादेतस्यां दिशि प्रजा अशनायुकास्तामाहृत्यान्तरेण पक्षसन्धिमात्मन्नुपदधाति स य उदीच्यां दिशि रसोऽत्यक्षरत्तमस्मिन्नेतद्दधात्यथो उदीचीमेवास्मिन्नेतद्दिशं दधाति ।।२१।।

१. दैवाय MD

19. Then (he brings a *logeṣṭakā*) from the southern direction (saying) "O Earth! return hither, with sacrifice and milk". As is the text, so is the meaning. (He says) "Agni who has been commissioned has got over your skin". Whatever is on the earth is her skin. When Agni is sent forth, he mounts; i.e. when it blazes forth, it climbs on that skin (of the earth). Having brought it he puts it in that spot where the body and the wings join. In this way whatever sap had flown towards the southern direction, that is restored into this Agni. Thereby he brings the southern direction under his sway.

20. Then (he brings a *logeṣṭakā*) from the western side, (saying) "O Agni! whatever part in thou is pure, shining and clean and worthy for sacrifice" — really this earth is Agni. It is with reference to that all these are said, "Those you bring for the Gods." "We are bringing those (parts) for this divine rite." Bringing it (*logeṣṭakā*) he places it on the body of the altar where it joins with the tail. This way, whatever sap had flown towards the western direction, that is restored into Agni. Thereby he brings the western direction under him. Here, let him not place exactly from the backside, the vital sap from the path of the sacrifice (because *havirdhāna* etc., are exactly at the west of the fire and this sap is what had flowed out). So he takes it from near about the western direction.

21. Then from the northern side (he brings a *logeṣṭakā* saying) "I have taken (eaten) this sap and strength from hither." It means 'I have collected sap and strength from here.' "The womb of the eternal law"— truth being eternal law, it means the womb of truth. (He further says) "I take the stream of *mahiṣa*" — Agni is the *mahiṣa* because it becomes great on this earth and renders everybody strong. "May it accrue to me in the cows, in the bodies" — Body is the self, so (it means) 'let it accrue to me in the form of cows and in my own self (in the form of health and progeny). (He says) "I cast off emaciation, weakness and ailments"— (with this) he scatters sand over the altar. Thus, whatever emaciation, weakness or ailment is there in him he discards them at the northern direction. That is why hungry people inhabit that region.Having brought that (*logeṣṭakā*) he places it inside the body of the altar at the junction of the wings and the body. Thus, he restores to him that vital sap which flowed out towards the northern direction. Thereby he brings the northern direction itself under his sway.

ता एता दिशस्तास्सर्वत उपदधाति सर्वतस्तद्दिशो दधाति तस्मात्सर्वतो दिशस्सर्वतस्समीचीस्सर्वतस्तत्समीचीर्दिशो दधाति तस्मात्सर्वतस्समीच्यो दिशस्ता नानोपदधाति नाना सादयति नाना सूददोहसाधिवदति नाना हि दिशस्तिष्ठन्नुपदधाति तिष्ठन्तीव हि दिशोऽथो तिष्ठन्वै वीर्यवत्तरस्ता एता यजुष्मत्य इष्टकास्ता आत्मन्नेवोपदधाति न पक्षपुच्छेष्वात्मन्येव[२] यजुष्मत्य इष्टका उपधीयन्ते न पक्षपुच्छेषु ।।२२ ।।

तदाहुः कथमस्यैताः पक्काः श्रिता उपहिता भवन्तीति रसो वा एतास्वयꣳ श्रित उ वै रसोऽथो यद्वै किं चैतमग्निं वैश्वानरमुपनिगच्छति तत एव तत्पक्कꣳ श्रितमुपहितं भवति ।।२३ ।।

अथोत्तरवेदिं निवपतीयं वै वेदिर्द्यौरुत्तरवेदिर्दिशो लोगेष्टकास्तद्यदन्तरेण वेदिं चोत्तरवेदिं च लोगेष्टका उपदधातीमौ तल्लोकावन्तरेण दिशो दधाति तस्मादिमौ लोकावन्तरेण दिशस्तां युगमात्रीं वा सर्वतः करोति चत्वारिꣳशत्पदां वा यतरथा कामयेताथ सिकता निवपति तस्योक्तो बन्धुः ।।२४ ।।

ता उत्तरवेदौ निवपति योनिर्वा उत्तरवेदिर्योनौ तद्रेतस्सिञ्चति यद्वै योनौ रेतस्सिच्यते तत्प्रजनिष्णु भवति ताभिस्सर्वमात्मानं प्रच्छादयति सर्वस्मिꣳस्तदात्मन्रेतो दधाति तस्मात्सर्वस्मादेवात्मनोरेतस्सम्भवति ।।२५ ।।

अग्ने तव श्रवो वय इति धूमो वा अस्य श्रवो वयस्सह्येनममुष्मिँल्लोके श्रावयति महि भ्राजन्ते अर्चयो विभावसवित्ति महतो भ्राजन्तेऽर्चयः प्रभूवसवित्येतद्बृहद्भानो शवसा वाजमुक्थ्यमिति बलं वै शवो बृहद्भानो बलेनान्नमुक्थ्यमित्येतद्दधासि दाशुषे कव इति यजमानो वै दाश्वान्दधासि यजमानाय कव इत्येतत् ।।२६ ।।

२. आत्मन्ह्येव MD

22. These (*logeṣṭakās*) are the quarters and are placed on all sides and that is why the quarters are there on all sides. These bricks are placed in such a way that they face each other and in effect he places the quarters facing one another. Hence the *diśās* face each other. They are kept separately; placed separately and consecrated with *Sūdadoha* chants individually; because the quarters are separate from each other. He places them standing because the quarters are also standing. Moreover while standing a man is stronger. These bricks are *Yajuṣmatyaḥ* (having individual *Yajus* formula for each) which he places in the body itself and not in the wings or the tail because those with *Yajus* formula are meant only for the body proper and not for the wings or tail.

23. Some ask, "How these *logeṣṭakās* become baked, burnt and handy(since they are only clods of wet clay)?" They form the vital sap and being the vital sap it is naturally heated and moreover, whatever comes into contact with Agni-Vaiśvānara becomes as good as baked.

24. He now raises the *uttaravedī* (high-altar). This *vedī* is the earth and the *uttaravedī* is the sky and the *logeṣṭakās* form the quarters. By placing the *logeṣṭakās* in between this *vedī* and the high-altar, he establishes the quarters in between the two worlds. That is why the quarters are between these two worlds. He makes it either a yoke-long on each side or forty feet long on either side, as he chooses. Then he scatters sand over it. The purpose of this has been explained.

25. He throws the sand on the high-altar which is actually the womb. Thereby he drops the seed into the womb. The seed deposited into the womb germinates. He covers the whole body (of the altar) with sand. Thereby he implants the seed into the whole body and the seed originates from the whole body.

26. (He says)" O Agni! This glory and strength are yours." His glory and strength are doubtless the smoke: for, it is the smoke that makes him known in yonder world. "O Beaming One! thy flame shines forth profusely" – (meaning) brilliant as you are, your flame shines forth. "You abounding in wealth: you with might and rich with rays as you are, bestow power worthy of praise"– 'Might' means strength and (he means) 'with your strength bestow food worthy of praise.' "O wise one ! You bestow upon the one who worships you"—here the one who worships is the Yajamāna and he means, 'you bestow (food) on the Yajamāna, wise as you are.

पावकवर्चाश्शुक्रवर्चा इति पावकवर्चाह्येष शुक्रवर्चा अनूनवर्चा उदियर्षि भानुनेत्यनूनवर्चा उदीप्यसे भानुनेत्येतत्पुत्रो मातरा विचरन्नुपावसीति पुत्रो ह्येष मातरा विचरन्नुपावति पृणक्षि रोदसी उभे इतीमे वै द्यावापृथिवी रोदसी ते एष उभे पृणक्ति धूमेनामूं वृष्ट्येमाम्।।२७।।

ऊर्ज्जो नपाज्जातवेदः सुशस्तिभिरित्यूर्ज्जो[3] नपाज्जातवेदः सुष्टुतिभिरित्येतन्मन्दस्व धीतिभिर्हित इति दीप्यस्व धीतिभिर्हित इत्येतत्त्वे इषः सन्दधुर्भूरिवर्पस इति त्वे इषः सन्दधुर्बहुवर्पस इत्येतच्चित्रोतयो वामजाता इति यथैव यजुस्तथा बन्धुः।।२८।।

इरज्यन्नग्ने प्रथयस्व जन्तुभिरिति मनुष्या वै जन्तवो दीप्यमानोऽग्ने प्रथस्व मनुष्यैरित्येतदस्मे रायो अमर्त्येत्यस्मे रयिं दधदमर्त्येत्येतत्स दर्शतस्य वपुषो विराजसीति दर्शतस्य ह्येष वपुषो विराजति पृणक्षि सानसिं क्रतुमिति पृणक्षि सनातनं क्रतुमित्येतत्।।२९।।

इष्कर्त्तारमध्वरस्य प्रचेतसमित्यध्वरो वै यज्ञः प्रकल्पयितारं यज्ञस्य प्रचेतसमित्येतत् क्षयन्तꣳ राधसो मह इति क्षयन्तꣳ राधसि महतीत्येतद्रातिं वामस्य सुभगामहीमिषमिति रातिं वामस्य सुभगां महतीमिषमित्येतद्दधासि सानसिꣳ रयिमिति दधासि सनातनꣳ रयिमित्येतत्।।३०।।

ऋतावानमिति सत्यवानमित्येतन्महिषमित्यग्निर्वै महिषो विश्वदर्शतमिति विश्वदर्शतो ह्येषोऽग्निꣳ सुम्नाय दधिरे पुरो जना इति यज्ञो वै सुम्नं यज्ञाय वा एतं पुरो दधते श्रुत्कर्णꣳ सप्रथस्तमं त्वा गिरा दैव्यं मानुषा युगेत्याश्रुण्वन्तꣳ सप्रथस्तमं त्वा गिरा देवं मनुष्या हवामह

३. ऊर्ज्जो MD

27. (He says) "You pure-flamed and bright-flamed !"— for, Agni is of pure and bright flames. "With copious flames you shine forth with your beams" (which means) 'you illuminate all over with your copious flames.' "You by your movements serve the two mothers"–for, Agni is indeed like a son moving about filling both the spheres. The two spheres are this earth and the yonder sky. He serves both; with smoke, yonder sky and with rains, this earth.

28. (He says) "O the grandson of the waters and the knower of the living beings! with our auspicious benedictions"— (meaning) 'thou the grandson of waters, you who know all that is born, be pleased with our auspicious prayers and shine forth with your actions (rays)'. "In you all the covetable nourishments were stored" (meaning) 'in you all food wanted by many was collected.' "Wonderfully safeguarded are those who are of high birth"– as the text so the meaning.

29. (He says) "O Agni ! grow luminously along with creatures, men of high birth (the *Ṛtviks*)." Here '*jantu*' means men and he means 'shining forth.' "O Agni ! grow big along with the men who worship you." (He further says) "O deathless Agni ! let us have wealth"— it means 'O immortal Agni ! bestow wealth upon us.' "Of beautiful form, you shine." For, he indeed shines in his attractive form. "Thou fulfil (the purpose of) the Yajamāna's supreme intention (the wish for eternity)."

30. (He says) "Him, the wise organiser of the *adhvara.*" *Adhvara* is sacrifice and it refers to the wise arranger of sacrifice. " He who presides over great wealth"–which means 'who owns profuse riches.' "One who is the bestower of all desired objects, you confer auspicious, rich and desired food forever"—it means, he gives inexhaustible prosperity (to the Yajamāna in the form of cows, horses, etc.)

31. "Thee the righteous" meaning 'the truthful.' "The mighty *mahiṣa*" and 'Agni is indeed the mighty', "charming to look at by everybody." For, Agni is, of course, attractive in his form. "Whom people place in the forefront of *sumna* (well being)" —*sumna* is sacrifice and it is for sacrifice that they place Agni at the helm. "Thou of hearing ears, ruling over far-flung areas and of supreme divinity with songs, the human beings" – it means 'O Agni ! who hear everything, the far-ruling god, we men invoke you with our words of praise.' This collection of six *Ṛk*

इत्येतत्स एषोऽग्निरेव वैश्वानर एतत्षळृचमारम्भायैवेमास्सिकता न्युप्यन्तेऽग्निमेवास्मिन्नेतद्वैश्वानरꣳ रेतोभूत ꣳ सिञ्चति षळृचेन षळृतवस्संवत्सरस्संवत्सरो वैश्वानरः ।।३१ ।।

तदाहुर्यद्रेतस्सिकता उच्यन्ते किमासाꣳ रेतो रूपमिति शुक्ला इति ब्रूयाच्छुक्लꣳ हि रेतोऽथो पृश्नय इति पृश्नीव हि रेतः ।।३२ ।।

तदाहुर्यदार्द्रꣳ रेतश्शुष्कास्सिकता निवपति कथमस्यैता आर्द्रा रेतोरूपं भवन्तीति रसो वै छन्दाꣳस्यार्द्र उ वै रसस्तद्यदेनाश्छन्दोभिर्निवपत्येवमु हास्यैता आर्द्रा रेतोरूपं भवन्ति ।।३३ ।।

तदाहुः कथमस्यैता अहोरात्राभ्यामुपहिता भवन्तीति द्वे वा अहोरात्रे शुक्लं च कृष्णं च द्वे सिकते शुक्ला च कृष्णा चैवमु हास्यैता अहोरात्राभ्यामुपहिता भवन्ति ।।३४ ।।

तदाहुः कथमस्यैता अहोरात्रैस्सम्पन्ना अन्यूना अनतिरिक्ता उपहिता भवन्तीत्यनन्तानि वा अहोरात्राण्यनन्ताः सिकता एवमु हास्यैता अहोरात्रै- स्सम्पन्ना अन्यूना अनतिरिक्ता उपहिता भवन्त्यथ कस्मात्समुद्रियं छन्द इत्यनन्तो वै समुद्रोऽनन्तास्सिकतास्तस्मात्समुद्रियं छन्दः ।।३५ ।।

तदाहुः कथमस्यैताः पृथङ्नाना यजुर्भिरुपहिता भवन्तीति मनो वै यजुस्तदिदं मनो यजुस्सर्वास्सिकता अनुविभवत्येवमु हास्यैताः पृथङ्नाना यजुर्भिरुपहिता भवन्ति ।।३६ ।।

तदाहुः कथमस्यैतास्सर्वैश्छन्दोभिरुपहिता भवन्तीति यदेवैना एतेन षळृचेन निवपति यावन्ति हि सप्तानां छन्दसामक्षराणि तावन्त्येतस्य षळृचस्याक्षराण्येवमु हास्यैताः सर्वैश्छन्दोभिरुपहिता भवन्ति ।।३७ ।।

mantras is itself Agni-Vaiśvānara. This sand is being strewn to mark the beginning of the building up of the altar. In this, the Vaiśvānara is placed in the form of the sap. This rite is performed with this collection of six *Ṛks*. There are six seasons in a year and year is Vaiśvānara.

32. Some raise the question – "Why is the sand considered as seed ? What is the characteristic of seed in it ?" (Let him be told) 'Whiteness' for, seed is white or 'dotted' (he may be told) because seed is, as it were, dotted.

33. Again they ask—"Seed is moist and sand which is scattered is dry. How then does the sand attain the characteristic of the moist seed?" (For this it may be replied) "The metres are vital sap and vital sap is moist." Inasmuch as he scatters that (sand) with metres they assume the forms of moist seeds.

34. Now the question arises as to what effect is brought about on it by the day and the night. Day and night are two and there are two varieties of sand; white and black. This way they are affected by day and night.

35. Now they may ask, "How does this sand put on by days and nights become equally efficacious for him without being in excess or deficient?" The answer to this is that days and nights are endless (innumerable) and sand is also infinite. It is thus that the sand put on by days and nights becomes completely efficacious for him; neither in excess nor deficient. Why are the metres unlimited like ocean? Because ocean is limitless and sand is also unlimited. So the metres are ocean-like.

36. Now they ask — "How is that sand of his put on separately with different *Yajus* mantras?" Mind is *Yajus* and this mind (thought) is capable of pervading all sand. In this way these grains of sand are qualified for being placed with different *Yajus* mantras.

37. Then they ask — "How does that sand happen to be put on by all the metres?" When he scatters them with that group of six *Ṛks*, it has as many syllables as there are in the seven metres. Thus that sand happens to be strewn by all the metres.

यद्वेव सिकता निवपति प्रजापतिरेषोऽग्निस्सर्वमु ब्रह्म प्रजापतिस्तद्धैतद्ब्रह्मण उत्सन्नं यत्सिकता अथ यदनुत्सन्नमिदं तद्योऽयमग्निश्चीयते तद्यत्सिकता निवपति यदेव तद्ब्रह्मण उत्सन्नं तदस्मिन्नेतत्प्रतिदधाति ता असंख्याता अपरिमिता निवपति को हि तद्वेद यावत्तद्ब्रह्मण उत्सन्नꣳ स ह वा एतꣳ सर्वं कृत्स्नं प्रजापतिꣳ सꣳस्करोति य एवं विद्वान्त्सिकता निवपति।।३८।।

तदाहुः कैतासामसंख्यातानाꣳ संख्येति द्वे इति ब्रूयाद् द्वे हि सिकते शुक्ला च कृष्णा चाथो सप्तविꣳशति शतानीति ब्रूयादेतावन्ति हि संवत्सरस्याहोरात्राण्यथो द्वे द्वापञ्चाशे शते इत्येतावन्ति ह्येतस्य षळृचस्याक्षराण्यथो पञ्चविꣳशतिरिति पञ्चविꣳशꣳ हि रेतस्ता एता यजुष्मत्य इष्टकास्ता आत्मन्नेवोपदधाति न पक्षपुच्छेष्वात्मन्ह्येव यजुष्मत्य इष्टका उपधीयन्ते न पक्षपुच्छेषु न सादयति नेद्रेतः प्रजातिꣳ स्थापयानीति।।३९।।

अथैना आप्यानवतीभ्यामभिमृशतीदमे वैतद्रेतः सिक्तमाप्याययति तस्माद्योनौ रेतस्सिक्तमाप्यायते सौमीभ्यां प्राणो वै सोमः प्राणं तद्रेतसि दधाति तस्माद्रेतस्सिक्तं प्राणमभि सम्भवति पूयेद्ध यदृते प्राणात्सम्भवेदेषो हैवात्र सूददोहाः प्राणो वै सोमः प्राणस्सूददोहा आप्यायस्व समेतु ते विश्वतस्सोमवृष्ण्यमिति रेतो वै वृष्ण्यमाप्यायस्व समेतु ते सर्वतस्सोम रेत इत्येतद्भवा वाजस्य संगथ इत्यन्नं वै वाजो भवान्नस्य संगथ इत्येतत्सं ते पयाꣳसि समु यन्तु वाजा इति रसो वै पयोऽन्नं वाजाः सं ते रसास्समु यन्त्वन्नानीत्येतत्सं वृष्ण्यान्यभिमातिषाह इति सꣳ रेताꣳसि पाप्मसह इत्येतदाप्यायमानो अमृताय सोमेति प्रजात्यां तदमृतं दधाति

38. And as to why at all he scatters sand — that Agni (fire-altar) is Prajāpati and Prajāpati is the whole Brahman and that part which was lost of the Brahman, is made good by the sand. That part of Brahman which has not been lost is this fire-altar which is being built now. Thus by scattering the sand he restores that lost part of Brahman. That which he scatters is numberless (unlimited). For, who knows how much of that Prajāpati was lost and verily he who realises thus and scatters the sand, restores the whole Prajāpati.

39. Now they may ask – "What is the number of these unlimited sand grains?" Let him say 'Two' because there are two kinds of sands; white and black or let him say 'Seven hundred twenty' for, a year has so many days and nights. Or let him say 'Two hundred fifty-two' for, there are so many syllables in that group of six *Ṛks.* Or let him say 'Twenty-five' for, the seed is twenty-fivefold (since it emanates from the body which has twenty-five parts). This same (sand grains) represent the *Yajuṣmatya iṣṭakās* (bricks with special *Yajus* mantras). He places them on the body of the altar and not on the wings or tail, lest he should stop procreation of the seed.

40. Then he touches that (sand that is strewn) with two formulas called *Āpyānavatīs* (verses having the word *āpyāyasva* which means 'grow'). He thereby causes that implanted seed to grow. Therefore the seed in the womb, he makes to grow with the two *Ṛks* connected with *soma*. *Soma* is vital air and thereby he implants *prāṇa* into that seed. In this way *prāṇa* is generated in the embedded seed. If it were to come out without *prāṇa*, it would become putrid. For this (*iṣṭakā*) this is the *Sūdadoha* chant; for, *soma* is *prāṇa* and *Sūdadoha* is *prāṇa*. (He chants) "Grow thou, let manly power get collected in you from all sides, O Soma!" Mainly power doubtless is seed. Thus it means 'O Soma ! you grow so that seeds get collected in you from all sides'. "Be engaged in amassing vitality"—*Vāja* or vitality is nourishment and (it means) 'Be busy collecting nourishment.' (He further says) "Let the beverages and food pour into you"–beverage is essence; food is nourishment. So (it means) 'let essence and nourishing food reach you.' "Let manly powers come to you, the vanquisher of enemies,' "O Soma! be growing for the sake of immortality"—by this he lays immortality into the generative powers and hence generative power is immortal. "Gain thou the highest glory in the heavens" — his highest glory in the heavens is indeed the moon, for,

तस्मात्प्रजापतिरमृता दिविश्रवाꣳस्युत्तमानि धिष्वेति चन्द्रमा वा अस्य दिविश्रव उत्तमꣳ स ह्येनममुष्मिँल्लोके श्रावयति द्वाभ्यामाप्याययति गायत्र्या च त्रिष्टुभा च तस्योक्तो बन्धुरथातः सम्पदेव चतस्रो लोगेष्टका उपदधाति षळृचेन निवपति द्वाभ्यामाप्याययति तद् द्वादश द्वादश मासास्संवत्सरस्संवत्सरोऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावत्तद्भवति ।।४० ।। इति प्रथमं ब्राह्मणम् ।।

द्वितीयं ब्राह्मणम्

आप्यानवतीभ्यामभिमृश्य प्रत्येत्यातिथ्येन प्रचरत्यातिथ्येन प्रचर्य प्रवर्ग्योपसद्भ्यां प्रचरति प्रवर्ग्योपसद्भ्यां प्रचर्याथैतां चर्मणि चितिꣳ समवशमयन्ति तद्यच्चर्मणि चर्म वै रूपꣳ रूपाणामुपाप्त्यै लोमतो लोम वै रूपꣳ रूपाणामुपाप्त्यै रोहिते रोहिते हि सर्वाणि रूपाणि सर्वेषाꣳ रूपाणामुपाप्त्या आनडुहेऽग्निरेष यदनड्वानग्निरूपाणामुपाप्त्यै प्राचीनग्रीवे तद्धि देवत्रा तदग्रेण गार्हपत्यमन्तर्वेद्युत्तरलोम प्राचीनग्रीवमुपस्तृणाति तदेतां चितिꣳ समवशमयन्ति ।।१ ।।

अथ प्रोक्षति तद्यत्प्रोक्षति शुद्धमेवैतन्मेध्यं करोत्याज्येन तद्धि शुद्धं मेध्यमथो अनभ्यारोहाय न हि किञ्चनान्यद्धविराज्येन प्रोक्षन्ति तूष्णीमनिरुक्तं वै तद्यत्तूष्णीꣳ सर्वं वा अनिरुक्तꣳ सर्वेणैवैतच्छुद्धं मेध्यं करोत्यथो अनभ्यारोहाय न हि किञ्च नान्यद्धविस्तूष्णीं प्रोक्षन्ति ।।२ ।।

यद्वेव प्रोक्षति हविर्वा एतत्तदेतदभिघारयति यद्वै हविरभ्यक्तं[1] यदभिघारितं तज्जुष्टं तन्मेध्यमाज्येनाज्येन हि हविरभिघारयन्ति तूष्णीं तूष्णीꣳ हि हविरभिघारयन्ति दर्भैस्ते हि शुद्धा मेध्या अग्रैरग्रꣳ हि देवानाम् ।।३ ।।

१. अभ्युक्तं TE

that moon (by supplying nectar to the gods) makes *soma* the object of venerations in the heavens. With two verses, one in Gāyatrī and the other in Triṣṭubh, he makes him grow. Its significance has been told. Now then the esoteric rationale – four *logeṣṭakās,* he places; with six *Ṛk* mantras he scatters the sand; with two verses he makes the seed grow — that makes twelve and there are twelve months in a year. The year is *Agni*-altar. As great as Agni is, as great as is his size, so great does this become. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. Having levelled (the sand with two *Āpyānavatī* chants and returned to the *sadas,* he proceeds with *ātithya* ritual followed by the *pravargya* and the *upasad.* After the *ātithya,* he performs the *pravargya* and the *upasad.* Then they please the altar on the skin (of an ox). Why on the skin, is to obtain the forms. The skin happens to be the outward form. That side of the skin with hairs is used, since hairy side is the form and here the idea is to obtain the form. It is on a red skin because red skin represents all forms and thereby all the forms are obtained. It is the skin of an ox because ox itself is Agni. It is for obtaining the forms of Agni. The skin is with neck portion towards the east for, that is the direction of the gods. He spreads it in front of the *Gārhapatya* on the *vedī* with the hairy side upwards and the neck portion towards the east. Thereon they please that altar-layer.

2. Now he sprinkles over the bricks and thereby makes them pure and sacrificially worthy. With ghee (he sprinkles) for, ghee is pure and sacrificially worthy. He does so with a view to make it most excellent. No other sacrificial *havis* is sprinkled with ghee. Silently (he sprinkles); silently means indistinctly and indistinct means 'all'. In this way by all means he renders it pure and sacrificially worthy, to make it most excellent. Because no other *havis* is sprinkled silently.

3. Again, why he sprinkles is this — this altar is *havis* and it is being sprinkled with ghee. Whatever is sprinkled with ghee and softened becomes palatable and sacrificially fit. With ghee (he sprinkles), for, *abhighāra* is itself sprinkling the *havis* with ghee. Silently (he does it) for, *havis* is indeed sprinkled silently. With the *darbha* grass (he sprinkles) because with *darbha* they become pure and sacrificially worthy. With the tips (of the grass he sprinkles) because the tips are sacred to gods.

तदाहुर्यत्प्रथमामेव चितिं प्रोक्षति कथमस्यैष सर्वोऽग्निः प्रोक्षितो भवति कथं चर्मणि प्रणीतः कथमश्व प्रणीत इति यदेवात्र सर्वासां चितीनामिष्टकाः प्रोक्षत्येवमुहास्यैष सर्वोऽग्निः प्रोक्षितो भवत्येवं चर्मणि प्रणीत एवमश्वप्रणीत उद्यच्छन्त्येतां चितिम् ।।४।।

अथाहाग्निभ्यः प्रह्रियमाणेभ्योऽनुब्रूहीत्येतद्वै देवानुपप्रैष्यत एतं यज्ञं तꣳस्यमानान्रक्षाꣳसि नाष्ट्रा अजिघाꣳसन्न यक्षध्वे न यज्ञं तꣳस्यध्व इति तेभ्य एतानग्नीनेता इष्टका वज्रान्क्षुरपवीन्कृत्वा प्राहरꣳस्तैरेनानस्तृण्वत तान्त्सृत्वाभयेनाष्ट्र एतं यज्ञमतन्वत ।।५।।

तद्वा एतत्क्रियते यद्देवा अकुर्वन्निदं नु तानि रक्षाꣳसि देवैरेवापहतानि यत्वेतत्करोति यद्देवा अकुर्वꣳस्तत्करवाणीत्यथो यदेव रक्षो यः पाप्मा तेभ्य एतानग्नीनेता इष्टका वज्रान्क्षुरपवीन्कृत्वा प्रहरति तैरेनान्स्तृणुते तान्स्तृत्वाभयेऽनाष्ट्र एतं यज्ञं तनुते तद्यदग्निभ्य इति बहवो ह्येतेऽग्नयो यदेताश्चितयोऽथ यत्प्रह्रियमाणेभ्य इति प्रहि हरति ।।६।।

तद्धैकेऽन्वाहुः पुरीष्यासो अग्नयः प्रावणेभिस्सजोषस इति प्रायणरूपं न तथा कुर्यादाग्नेयीरेव गायत्रीः कामवतीरनुब्रूयादा ते वत्सो मनोऽयमत्तुभ्यं ता अङ्गिरस्तमाग्निः प्रियेषु धामस्वित्याग्नेयीरन्वाहाग्निरूपाणामुपाप्त्यै कामवतीः कामानामुपाप्त्यै गायत्रीर्गायत्रोऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवैनमेतद्रेतो भूतꣳ सिञ्चति तिस्रस्त्रिवृदग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवैनमेतद्रेतोभूतꣳ सिञ्चति तास्सप्त सम्पद्यन्ते सह त्रिरनूक्ताभ्याꣳ सप्तचितिकोऽग्निस्सप्तर्तवस्संवत्सरस्संवत्सरोऽग्निर्यावानग्निर्यावत्यस्य मात्रा

4. Now they argue – "When only the first layer of the altar is sprinkled, how is it that the entire altar is taken for being sprinkled and how does it come to be led forward on the skin and how it is conveyed forward by the horse (the horse-treaded ground being at the bottom)?" It is because, through this, the bricks in all the layers get sprinkled. The entire altar is sprinkled by this (sprinkling of the sandy layer). This way this layer also becomes one led forward on the skin and one led forward by the horse.

5. Now the Adhvaryu tells the Hotā — "Recite the prayer to the fires that are being brought forward." When the gods were preparing to set out a sacrifice, the evil Rakṣasas tried to smite them and said, "You shall not perform; you shall not spread out the sacrifice?" The gods converting these fires and these bricks into sharp-edged thunderbolts, hurled them at the Rakṣasas and vanquished them. Thereby they spread the sacrifice at a place free from danger and affliction.

6. Now that same act done by the gods is being repeated. Even now those Rakṣasas are vanquished by the gods themselves. So when he (Yajamāna) does this he thinks, 'let me do what the gods did.' What Rakṣasas or what evil might be there, they are attacked by these fires and these bricks fashioned into sharp-edged thunder-bolt and with that they are being driven away. Having dispelled them, he performs the sacrifice at a place free from danger and affliction. Now, why recite to the fires is because there are several fires since many are the layers. Why when the fires are being brought forward (when he recites) is because he is not hurling them (with thunder-bolt). (*Prahriyamāṇa* is linked to *Praharati*).

7. Now some recite to the fires thus, "The Agni is *purīṣyas* together with those of streams etc.", — this verse they recite in the form of starting the *anuvāka*. It should not be done so. *Anuvākas* in Gāyatrī metre connected with Agni and relating to the wishes are to be recited. There are (the three *Ṛks* starting respectively). "O Agni ! the child, lead your mind etc." "The foremost among Aṅgiras etc." and "Agni, in beloved homes etc." *Anuvākas* connected with Agni are recited so as to obtain the forms of Agni. *Anuvākas* related to the desires (are recited) to achieve the objects desired for. *Anuvākas* in Gāyatrī metre (are recited) for, Agni is of Gāyatrī and as great as Agni is, as great as is his size, with so much he

तावत्तद्भवत्युपांश्वन्वाह रेतो वा अत्र यज्ञ उपांशु वै रेतस्सिच्यते पश्चादनुब्रुवन्नन्वेति छन्दोभिरेवैतद्यज्ञं पश्चादभिरक्षन्नेति ।।७।।

अथाश्वं शुक्लं पुरस्तान्नयन्त्येतद्वै देवा अबिभयुर्यद्वै न इह रक्षांसि नाष्ट्रा न हन्युरिति त एतं वज्रमपश्यन्नमुमेवादित्यमसौ वा आदित्य एषोऽश्वस्त एतेन वज्रेण पुरस्ताद्रक्षांसि नाष्ट्रा अपहत्याभयेनाष्ट्रे स्वस्ति समाश्नुवत तथैवैतद्यजमान एतेन वज्रेणपुरस्ताद्रक्षांसि नाष्ट्रा अपहत्याभयेनाष्ट्रे स्वस्तिसमश्नुत आगच्छत्यग्निं[२] दक्षिणतः पुच्छस्य चितिमुपनिदधत्युत्तरतोऽश्वमाक्रमयन्ति ।।८।।

तमुत्तरार्धेनाग्नेरन्तरेण परिश्रितः प्राञ्चं नयन्ति तत्प्राच्यै दिशः पाप्मानमपहन्ति तं दक्षिणा तद्दक्षिणायै दिशः पाप्मानमपहन्ति तं प्रत्यञ्चं तत्प्रतीच्यै दिशः पाप्मानमपहन्ति तमुदञ्चं तदुदीच्यै दिशः पाप्मानमपहन्ति सर्वाभ्य एवैतद्दिग्भ्यो रक्षांसि नाष्ट्रा अपहत्याथैनमुदञ्चं प्राञ्चं प्रसृजति तस्योक्तो बन्धुः ।।९।।

तं प्रत्यञ्चं यन्तमेतां चितिमवघ्रापयत्यसौ वा आदित्य एषोऽश्व इमा उ सर्वाः प्रजा या इमा इष्टकास्तद्यदवघ्रापयत्यसावेव तदादित्य इमाः प्रजा अभिजिघ्रति तस्मादु हैतत्सर्वोऽस्मीति मन्यते प्रजापतेर्वीर्येण तद्यत्प्रत्यञ्चं यन्तमवघ्रापयति प्रत्यङ् ह्येवैष यन्निमा सर्वाः प्रजा अभिजिघ्रति ।।१०।।

यद्वेवावघ्रापयत्यसौ वा आदित्य एषोऽश्व इम उ लोका एतास्स्वयमातृण्णास्तद्यदवघ्रा-पयत्यसावेव तदादित्य इमाँल्लोकान्सूत्रे समावयते तद्यत्तत्सूत्रमुपरि तस्य बन्धुः ।।११।।

२. आगच्छन्त्यग्निं MD

thus deposits him as seed. These are three verses since Agni is threefold; as great as Agni is, as great as is his measure, with so much he thus deposits him as seed. These three verses with the first and the third repeated thrice become seven and the fire-altar consists of seven layers and a year has seven seasons. The year is Agni; as great as Agni is, as great as is his size, so great thus this become. He recites in a muffled voice; for, here in the sacrifice the seed is implanted and the seed is always cast silently. He (the Hotā) recites while following (the bricks that are being carried). He thus marches guarding the sacrifice by the verses from behind.

8. They lead a white horse in front. Once upon a time, the gods were scared that the evil Rakṣasas might attack them here. They saw the thunderbolt in the form of yonder sun. Having driven off those evil Rakṣasas by means of that thunderbolt in the front, they obtained well-being in a place free from danger and affliction. They reach the site of the altar and place the bricks in a layer towards the south of its tail. From the north they make the horse step (on the altar site).

9. They take the horse eastward on the left side of the altar within the enclosing stones and thus ward off evil from the eastern region. Then they take it to the south and ward off evils in that region; then westward to clear the western region of all evil and then to the north to dispel evil from the north. Having thus cleared all regions of the evil Rakṣasas, he sets it (horse) free towards northeast. The purpose of this has been stated.

10. While the horse proceeds westward, he makes it smell that layer (of bricks). This horse is the yonder sun and those bricks are the creatures. When he makes it smell them, actually yonder sun smells these creatures. By the energy of Prajāpati each one (of the creatures) thinks 'I am all.' Why the horse is made to smell while going westward is because it is while proceeding towards the west (setting) that the sun kisses all the creatures.

11. Now, why he (horse) is made to smell — this horse is yonder sun. These naturally perforated bricks are the creatures. When he is made to smell them, yonder sun strings these creatures to himself as on a thread; and as to that thread, the significance (will be explained) later on.

यद्वेवावघ्रापयत्यग्निर्देवेभ्य उदक्रामत्सोपः प्राविशत्ते देवाः प्रजापतिमब्रुवꣳस्त्वमिममन्विच्छ स तुभ्यꣳ स्वाय पित्र आविर्भविष्यतीति तमश्वः शुक्लो भूत्वान्वैच्छत्तमद्भ्य उपोदासृत्तं पुष्करपर्णे विवेद तमभ्यवेक्षां चक्रे स हैनमुदुवोष तस्मादश्वश्शुक्ल उदुष्टमुख इवाथो ह दुरुक्षो[३] भावुकस्तमु[४] वा ऋत्वेव हिꣳसित्वेव मेने तꣳ होवाच वरं ते ददामीति ।।१२।।

सहोवाच यस्त्वानेन रूपेणान्विच्छाद्विन्दादेव त्वा स इति स यो हैनमेतेन रूपेणान्विच्छति विन्दति हैनं वित्वा हैवैनं चिनुते ।।१३।।

स शुक्लस्स्यात्तद्ध्येतस्य रूपं य एष तपति यदि शुक्लं न विन्देदप्यशुक्लः स्यादश्वस्त्वेव स्याद्यद्यश्वं न विन्देदप्यनड्वानेव स्यादग्नेयो वा अनड्वानग्निर्हि सर्वेषां पाप्मानमपहन्ता[५] ।।१४।।

अथातोऽधिरोहणस्यैव तꣳ हैके पुरस्तात्प्रत्यञ्चमधिरोहन्ति पश्चाद्वा प्राञ्चं न तथा कुर्यात्पशुरेष यदग्निर्यो वै पशुं पुरस्तात्प्रत्यञ्चमधिरोहति विषाणाभ्यां तꣳ हन्त्यथ यः पश्चात्प्राञ्चं पद्भ्यां तमात्मनैवैनमारोहेद्यमु[६] वा आत्मवा पशुमारोहन्ति स पारयति स न हिनस्त्युत्तरतो यꣳ हि कं च पशुमारोहन्त्युत्तरत एवैनमारोहन्त्यारुह्याग्निमौत्तरवेदिकं कर्म कृत्वात्मन्नग्निं गृह्णीत आत्मन्नग्निं गृहीत्वा सत्यꣳ साम गायति पुष्करपर्णमुपदधाति तस्यातः ।।१५।।

अथैतꣳ साये भूतेऽश्वं परिणयन्त्येतद्वै देवा अबिभयुर्यद्वै न इममिह रक्षाꣳसि नाष्ट्रा न हन्युरिति तस्मा एतं वज्रमभिगोप्तारमकुर्वन्नमुमेवादित्यमसौ वा आदित्य एषोऽश्वस्तथैवास्मा अयमेतं वज्रमभिगोप्तारं करोति ।।१६।।

३. दुरक्षो Ca, MD
४. भावुकन्तमु TE
५. अग्निरु सर्वेषां पाप्मनामपहन्ता MD, पाप्मनां Pa, H
६. आरोहेद्यं वा MD

12. And again why is he made to smell — Agni bolted from the gods and entered the waters. The gods asked Prajāpati to search for him saying, "To you who are his own father, he will reveal himself." Assuming the form of a white horse, Prajāpati went in search of Agni. He found him having emerged from the waters, seated on a lotus leaf. Agni saw Prajāpati and (by his look) scorched him. That is why the white horse has a charred mouth and its eyes are weak. Agni felt, 'I have perhaps caused harm to Prajāpati'. And so he told him, "I give you a boon."

13. Prajāpati said, "You should be accessible to anyone who seeks you in this form (of a white horse)." That is why whoever seeks Agni in this form, to him Agni becomes accessible and after obtaining him, he (the Yajamāna) builds him up.

14. It should be a white horse because that is the colour of yonder sun. If the white one is not available, even a non-white horse would do. If a horse is not available it can be an ox, because ox belongs to Agni and Agni dispels all evil.

15. Now how to make the horse mount the altar? Some mount it from the front towards the rear and some others from behind towards the front. It should not be done so, because that Agni (altar) is indeed a *paśu*. If one mounts an animal from the front towards the rear, it will hit him with his horns. If one climbs on an animal from the back towards the front, it will kick him with its leg. So it should be mounted from the middle (sides). If one climbs on an animal's back from the sides, it carries him and does not cause harm to him. From the left side (he should mount) for people whenever they mount an animal, do so from the left side. Having mounted the altar and having done the work connected with it, he takes hold of Agni unto himself. Having taken unto himself, he sings the *Satyam Sāman* (a particular *Sāman* chant). He then places a lotus leaf there (on the *vedī*).

16. By the advent of evening, they lead away the horse. Because at that time the gods feared that the evil Rakṣasas might smite that altar. Hence they converted this sun into a protective thunderbolt. That horse is indeed the sun; in this way they make it into a thunderbolt to protect the *vedī*.

तं वा उपास्तमयमादित्यस्य परिणयत्येष वा अस्य प्रत्यक्षं दिवा गोप्ता भवति रात्रिसाचयान्युवै रक्षाꣳसि रात्र्या एवास्मा एतं वज्रमभिगोप्तारं करोति सर्वतः परिणयति सर्वत एवास्मा एतं वज्रमभिगोप्तारं करोति त्रिष्कृत्वः परिणयति त्रिवृतमेवास्मा एतं वज्रमभिगोप्तारं करोत्यथैनमुदञ्चं प्राञ्चं प्रसृजति तस्योक्तो बन्धुरथ स पुनर्विपल्ययते तस्योपरि बन्धुः ।।१७।। इति द्वितीयं ब्राह्मणम् ।।

॥ इति द्वितीयोऽध्यायः ॥

17. He leads it (the horse) towards the setting sun. For, he (the sun) is evidently the protector during the day. But the Rakṣasas are active during night. Therefore he (the sun) is made the protective thunderbolt during the night time. He takes him all around and thereby causes this thunderbolt to protect all around. By taking him round three times he makes the thunderbolt threefold protector. He then lets it loose towards north-west; the significance of this has been told. Then it returns to the sacrificial site. The purport of this will be explained later. (Second Brāhmaṇa Ends)

(Second Chapter Ends)

तृतीयोऽध्यायः

प्रथमं ब्राह्मणम्

आत्मन्नग्निं गृह्णीते चेष्यन्नात्मनो वा एतमधिजनयति यादृशाद्वै जायते तादृङ्ङेव भवति स यदात्मन्नगृहीत्वाऽग्निं चिनुयान्मनुष्यादेव मनुष्यं जनयेन्मर्त्यान्मर्त्यमनपहतपाप्मनोऽनपहतपाप्मा- नमथ यदात्मन्नग्निं गृहीत्वा चिनोति तदग्नेरेवाध्यग्निं जनयत्यमृतादमृतमपहतपाप्मनोऽपहत- पाप्मानम् ।।१ ।।

स गृह्णाति मयि गृह्णाम्यग्रे अग्निमिति तदात्मन्नेवाऽग्रेऽग्निं गृह्णीते रायस्पोषाय सुप्रजास्त्वाय सुवीर्यायेति तदु सर्वा आशिष आत्मन्गृह्णीते मामु देवताः सचन्तामिति तदु सर्वान्देवानात्मन्गृह्णीते तद्यत्किञ्चात्मनोऽधि जनयिष्यन्भवतितत्सर्वमात्मन्गृह्णीते स वै तिष्ठन्नात्मन्नग्निं गृहीत्वानूपविश्य चिनोति पशुरेष यदग्निस्तस्मात्पशुस्तिष्ठन्गर्भं धित्वानूपविश्य विजायते ।।२ ।।

अथ सत्यꣳ साम गायत्येतद्वै देवा अब्रुवन्त्सत्यमस्य मुखं करवाम ते सत्यं भविष्याम सत्यं नोऽनुवर्त्स्यति सत्यो नः स कामो भविष्यति यत्कामा एतत्करिष्यामह इति त एतत्सत्यꣳ साम पुरस्तादगायꣳस्तदस्य सत्यं मुखमकुर्वꣳ स्ते[1] सत्यमभवन्त्सत्यमेनानन्ववर्तत सत्य स कामोऽभवद्यत्कामा एतदकुर्वत तथैवैतद्यजमानो यत्सत्यꣳ साम पुरस्ताद्गायति तदस्य सत्यं मुखं करोति स सत्यं भवति सत्यमेनमनुवर्तते सत्योऽस्य स कामो भवति यत्काम एतत्कुरुते ।।३ ।।

तद्यत्तत्सत्यमाप एव तदापो हि वै सत्यं तस्माद्येनापो यन्ति तत्सत्यस्य रूपमित्याहुरप एव तदस्य सर्वस्याग्रमकुर्वꣳस्तस्माद्यदैवापो यन्त्यथैदꣳ सर्वं जायते यदिदं किञ्च ।।४ ।।

१. स्ते सत्यमेनानन्ववर्तत V2, My

Chapter Three

BRĀHMAṆA I

1. While starting to build the fire-altar, he takes Agni into himself and thus causes him to be born out of his own self. A thing takes after whatever it is produced from. If he were to build Agni without taking it within himself he would only generate a man out of a man, a mortal out of a mortal, a sinful thing out of a sinful source. But when he builds up the altar after imbibing Agni in himself, he is producing fire out of fire, immortal one of an immortal and sinless out of a source bereft of sin.

2. He takes in the fire (saying) "I take into myself the Agni." In this way he first takes over Agni into himself. (He says) "For the sake of wealth, for healthy offsprings, and for right prowess." Thus he takes unto himself all the blessings. (He says) "Let the gods help me". By this he takes into himself all the deities. In this manner he takes into himself all that he wants to be born out of him. He takes Agni into himself standing and without sitting down he builds up the altar. This altar is an animal. Therefore the animal gets impregnated while standing and gives birth (to the calf) without sitting (lying).

3. He now sings the *Satyam Sāman.* This is what the gods said, "Let us make the truth his mouth. Thus we shall become truth and truth will become well-disposed to us; with which desire we perform this, it will become true." They sang this *Satyam Sāman* at the outset and thereby made truth its mouth (starting point). They became truth and truth got well-disposed to them. In the same manner, this Yajamāna sings the *Satyam Sāman* at the outset. That makes truth its mouth and he becomes truth and truth gets well-disposed to him. With what wish he does this act, it becomes true.

4. This truth is the same as the waters; for, the waters are truth. Hence they say,"The flowing of the waters is the manifestation of truth." In the process of creation, waters were created before everything else. Hence when waters flow (in the form of rains) then everything that is to originate, originates.

अथ पुष्करपर्णमुपदधाति योनिर्वै पुष्करपर्णं योनिमेवैतदुपदधाति ।।५।

यद्वेव पुष्करपर्णमुपदधाति आपो वै पुष्करं तासामियं पर्णं यथा ह वा इदं पुष्करपर्णमप्स्वध्याहितमेवमियमप्स्वध्याहिता सेयं योनिरग्नेरियꣳ ह्यग्निरस्यै हि सर्वोऽग्निश्चीयत इमामेवैतदुपदधाति तामनन्तर्हिताꣳ सत्यादुपदधातीमां तत्सत्ये प्रतिष्ठापयति तस्मादियꣳ सत्ये प्रतिष्ठिता तस्माद्धियमेव सत्यमियꣳ ह्येवैषां लोकानामद्धातमाम् ।।६ ।।

अपां पृष्ठमसि योनिरग्नेरित्यपाꣳ हीयं पृष्ठं योनिर्हीयमग्नेः समुद्रमभितः पिन्वमानमिति समुद्रो हीमामभितः पिन्वते वर्धमानो महाँ३ आच पुष्कर इति वर्धमानो महीयस्व पुष्कर इत्येतद्दिवो मात्रया वरिम्णा प्रथस्वेत्यनुविमार्ष्ट्यसौ वा आदित्य एषोऽग्निर्नो हैतमन्यो दिवो वरिमा यन्तुमर्हति द्यौर्भूत्वैनं यच्छेत्येवैतदाह स्वराजोपदधाति स्वाराज्यꣳ ह्यपाꣳ सादयित्वा सूददोहसाधिवदति तस्योक्तो बन्धुः ।।७।।

अथ रुक्ममुपदधात्यसौ वा आदित्य एष रुक्म एष हीमाः सर्वाः प्रजा अतिरोचते रोचो ह वै तꣳ रुक्म इत्याचक्षते परोक्षं परोक्षकामा हि देवा अमुमेवैतदादित्यमुपदधाति स हिरण्मयो भवति परिमण्डल एकविꣳशतिनिर्बाधस्तस्योक्तो बन्धुरधस्तान्निर्बाधमुपदधाति रश्मयो वा एतस्य निर्बाधा अधस्तादु वा एतस्य रश्मयः ।।८ ।।

तं पुष्करपर्ण उपदधाति योनिर्वै पुष्करपर्णं योनावेवैनमेतत्प्रतिष्ठापयति ।।९ ।।

यद्वेव पुष्करपर्ण उपदधाति प्रतिष्ठा वै पुष्करपर्णमियं वै पुष्करपर्णमियमु वै प्रतिष्ठा यो वा अस्यामप्रतिष्ठितोऽपि दूरे सन्नप्रतिष्ठित एव सरश्मिभिर्वा एषोऽस्यां प्रतिष्ठितोऽस्यामेवैनमेतत्प्रतिष्ठायां प्रतिष्ठापयति ।।१० ।।

5. Now he places a lotus-leaf. Lotus-leaf is the womb. This way he sets up a womb (for Agni).

6. And why he places a lotus-leaf is because lotus is the waters and this earth is its leaf. Even as the lotus-leaf lies (floats) on the waters, this earth floats over the water. This earth itself is the womb of Agni and it is upon this earth that the entire *Agni*-altar is built up. This way he establishes this earth itself. He lays down (this earth) so that it is not separated from the truth. Hence this earth is established on truth. This earth itself is the truth, because it is the most stable of these worlds.

7. (He lays down the lotus-leaf saying) "You are the waters' back and the womb of Agni ", for, this earth is verily the back of the waters and the womb of Agni. (He says) "Around the rising ocean", because, the ocean surrounds this earth all around. (He says) "Rising up above the lotus" 'growing meaning rowing you flourish on the lotus'. "Spread out with the size, with the breadth of the sky". So saying he strokes it (lotus-leaf). This *Agni*-altar is the same as yonder sun and no other except the extent of the sky can contain him. He means to say "Having become the sky, contain him." He lays it down with a verse in Svarāj metre because Svarājya (to be self's sovereign) belongs to waters. Having placed it he chants the *Sūdadoha* and its significance has been told.

8. Now he places gold (piece) on it. This gold is yonder sun, for, he outshines all these creatures on this earth. *Rocas* (shine) is what they covertly call *rukma* (gold), for, the gods love concealment (mystic way of expression). He thus lays down only the yonder sun (in the form of gold piece on the altar). He is golden and round with twenty-one knobs. The significance of this has been already explained. He places it (gold) with the knobs pointing downward, for the knobs are his (sun's) rays and his rays shine downward.

9. He places it on the lotus-leaf; the lotus-leaf being the womb, in the womb he thus lays him down.

10. Why he places on the lotus-leaf is because lotus-leaf is a foundation. This earth is the lotus-leaf and this earth is the foundation. He who is not established on this earth is unsettled; as if he is far away. The sun is established on this earth through his rays. He makes this *Agni*-altar well-settled on this earth.

यद्वेव पुष्कारपर्णं उपदधाति इन्द्रो वृत्रꣳ हत्वा नास्तृषीति मन्यमानोऽपः प्राविशत्ता अब्रवीद्बिभेमि वै पुरं मे कुरुतेति स योऽपाꣳ रस आसीत्तमूर्ध्वꣳ समुदौहꣳस्तामस्मै पुरमकुर्वꣳस्तद्यदस्मै पुरमकुर्वꣳस्तस्मात्पुष्करं पुष्करꣳ ह वै तत्पुष्करमित्याचक्षते परोक्षं परोक्षकामा हि देवास्तद्यत्पुष्कपर्णं उपदधाति यमेवास्मै तमापो रसꣳ समुदोहन्यामस्मै पुरमकुर्वꣳस्तस्मिन्नेवैमेतत्प्रतिष्ठापयति ।।११।।

ब्रह्मजज्ञानं प्रथमं पुरस्तादित्यसौ वाऽदित्यो ब्रह्माहरहः पुरस्ताज्जायते वि सीमतः सुरुचो वेन आवरिति मध्यं वै सीमेमे लोकाः सुरुचोऽसावादित्यो वेनो यद्वै प्रजिजनिषमाणोऽवेनत्तस्माद्वेनस्तानेष सीमतो मध्यतो विवृण्वन्नुदेति स बुध्न्या उपमा अस्य विष्ठा इति दिशो वा अस्य बुध्न्या उपमा विष्ठास्ता ह्येष उपवितिष्ठते सतश्च योनिमसतश्च विवरितीमे वै लोकाः सतश्च योनिरसतश्च यच्च ह्यस्ति यच्च न तदेभ्य एव लोकेभ्यो जायते त्रिष्टुभोपदधाति त्रैष्टुभो ह्येष सादयित्वा सूददोहसाधिवदति तस्योक्तो बन्धुः ।।१२।। इति प्रथमं ब्राह्मणम् ।।

द्वितीयं ब्राह्मणम्

अथ पुरुषमुपदधाति स प्रजापतिः सोऽग्निः स यजमानः स हिरण्मयो भवति ज्योतिर्वै हिरण्यं ज्योतिरग्निरमृतꣳ हिरण्यममृतमग्निः पुरुषो भवति पुरुषो हि प्रजापतिः ।।१।।

यद्वेव पुरुषमुपदधाति प्रजापतेर्विस्रस्ताद्रम्या तनूर्मध्यत उदक्रामत्तस्यामेनमुत्क्रान्तायां देवा अजहुस्तं यत्र देवाः समस्कुर्वꣳस्तदस्मिन्नेताꣳ रम्यां तनूं मध्यतो दधुस्तस्यामस्य देवा अरमन्त तद्यदस्यैतस्याꣳ रम्यायां तन्वां देवा अरमन्त तस्माद्धिरम्यꣳ हि रम्यꣳ ह वै तद्धिरण्यमित्याचक्षते

11. Why again on the lotus-leaf is it laid down? Indra when he struck Vṛtra, thinking that he had not vanquished him, entered the waters. He said to them,"I am afraid, provide me with a (safe) habitat." What essence was there in the waters, he pulled it upwards and made it a safe resort for him. A fort or resort (*pur*) he made (*kara*) of it and hence it is called *pūṣ-kara* (lotus). *Pūṣkara* is being called *puṣkara*. This is the mystic form and gods like the mystic. Now when he places it (the gold) on the lotus-leaf, he thereby establishes him (Agni) in the essence that the waters put out for him and with which they made a safe resort for him. It is in that very resort he now establishes him.

12. (He places it (gold) saying) "Brahman first appeared in front." Brahman doubtless is yonder sun and he appears day by day in front (i.e. the east). "From the top he is eager (to appear) in these shining ones"– the top doubtless is the middle. The shining ones are these worlds and the eager one is the yonder sun. He is the eager one inasmuch as he is eager to appear and, by rising, he overspreads these (worlds) from the top or the middle (of the sky). "The quarters are his limits", for, the regions are nearest to him."The womb of the existent and of the non-existent did he pervade." The womb of the existent and of the non-existent are indeed these worlds because both the existing and the non-existing are born from these worlds. He lays it with a verse in the Triṣṭubh metre. After placing it with a Triṣṭubh, he recites the *Sūdadohasa* chant. Its significance has been said already. (First Brāhmaṇa Ends)

BRĀHMAṆA II

1. He then places the man (golden human figure) thereon. He is Prajāpati; he is Agni and he is Yajamāna. He is made of gold. For, gold is brilliance indeed and brilliance is Agni and gold is immortality. So, Agni is immortality. It is a man(human figure) for, Prajāpati is man.

2. Why he places the man is because when Prajāpati dis-integrated, his pleasing form got away from within him and the gods let it go. When the gods restored him (Prajāpati), they installed this pleasing form in the middle of his(Prajāpati's) body. The gods felt happy over this (pleasing form) of his. Since the gods rejoiced (*aramaṇta*) in this pleasing form, it is indeed pleasing (*hi-ramyam*). That *hiramyam* is itself called

परोक्ष परोक्षकामा हि देवास्तथैवास्मिन्नयमेताꣳ र म्यां तनुं मध्यतो दधाति तस्यामस्य देवा रमयन्ते प्राणो वा अस्य सा रम्या तनूः प्राणमेवास्मिन्नेतं मध्यतो दधाति ।।२ ।।

तꣳ रुक्म उपदधाति असौ वा आदित्य एष रुक्मोऽथ य एष एतस्मिन्मण्डले पुरुषः स एष तमेवैतदुपदधाति ।।३ ।।

उत्तानमुपदधात्येतद्वै देवा अब्रुवन्यदि वा इमावर्वाञ्चा उपधास्यामः सर्वमेवेदं प्रधक्ष्यतो यद्यु पराञ्चौ पराञ्चावेव तप्स्यतो यद्यु सम्यञ्चावन्तरैवैतावेतज्ज्योतिर्भविष्यत्यथो अन्योन्यꣳ हिꣳसिष्यत इति तेऽर्वाञ्चमन्यमुपादधुः पराञ्चमन्यꣳ स एष रश्मिभिरर्वाङ्तपति रुक्मꣳ प्रणैरेष ऊर्ध्वः पुरुषः प्राञ्चामुपदधाति प्राङ् ह्येषोऽग्निश्चीयते ।।४ ।।

हिरण्यगर्भः समवर्तताग्र इति हिरण्यगर्भो ह्येष समवर्तताग्रे भूतस्य जातः पतिरेक आसीदित्येष ह्यस्य सर्वस्य भूतस्य जातः पतिरेक आसीत्स दाधार पृथिवीं द्यामुतेमामित्येष वै दिवं च पृथिवीं च दाधार कस्मै देवाय हविषा विधेमेति प्रजापतिर्वै कस्तस्मै हविषा विधेमेत्येतत् ।।५ ।।

द्रप्सश्च स्कन्द पृथिवीमनु द्यामित्यसौ वा आदित्यो द्रप्सः स दिवं च पृथिवीं च स्कन्दतीत्यमूमितीमामिमं च योनिमनु यश्च पूर्व इतीमं च लोकममुं चेत्येतदथो यच्चेदमेतर्हि चीयते यच्चादः पूर्वमचीयतेति समानं योनिमनुसञ्चरन्तमिति समानꣳ ह्येष एतं[1] योनिमनु सञ्चरति द्रप्सं जुहोम्यनु सप्तहोत्रा इत्यसौ वा आदित्यो द्रप्सो दिशः सप्त होत्रा अमुं तदादित्यं

१. ह्यष योनिं TE

hiraṇyam (gold) in a concealed manner; because gods like the mystic (names). In similar manner, this Yajamāna is placing this pleasing form in the middle of his (Prajāpati i.e. *Agni*-altar) body. In this (pleasing form) of his, the gods rejoice. That pleasing form of his is of course the vital air. Therefore he only instals the vital air in the middle(of his body).

3. He places him on the gold plate(already laid). That which is the gold plate, is yonder sun. That *puruṣa* (man) who is in that sun's disc, it is him that he now places.

4. He lays him (man) on his back. This is what the gods said (at that time) : "If we place both these i.e. the gold plate and the goldman, facing downwards, they (with their combined heat will burn away all this (world below). If we are to place them both upward facing, then they will heat up only the upper region (denying light or heat to this earth). If they are placed facing each other their brilliance will be felt in between them (and they won't light up the worlds) and they will afflict each other. So they placed one facing hitherward and the other facing away from hither. So the one (the sun) i. e. gold disc facing downwards gives warmth with his rays and this man facing upward, with his vital airs (illuminates) above, because this *Agni*-altar is being built upwards.

5. He places that (goldman) (saying) "*Hiraṇyagarbha* came first into existence" – indeed it was *hiraṇyagarbha* who first came into being. "He was born the one lord of the being", for, he was born as the one lord of all this being. "He bore this earth as well as the sky", for, he indeed supported this earth and the sky. " Let us worship with offerings unto the god '*Ka*'– Prajāpati foresooth is *Ka* and unto him we may pay homage with the offerings."

6. (He further says) "The dot (drop) dries up this earth and the sky (charges along this earth and the sky). In this way (moving upward) yonder sun, (like) a dot, dries up the earth and the sky. "Along this womb (of fire) and that which was there before" – (which means) 'to this world and that one already hither or to this *Agni*-altar being built up (*Āhavanīya*) and to the one already built up (*Gārhapatya*)– through both, the drop charges along the common womb, for, he (the sun) moves along that common seat.' "The drop I offer along the seven *hotrās*"– the drop is yonder sun and the seven *hotrās* are the regions; he thus

दिक्षु प्रतिष्ठापयति द्वाभ्यामुपदधाति द्विपाद्यजमानो यजमानोऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवैनमेतदुपदधाति त्रिष्टुब्भ्यां त्रैष्टुभो ह्येष सादयित्वा सूददोहसाधिवदति तस्योक्तो बन्धुः ।।६ ।।

अथ साम गायत्येतद्वै देवा एतं पुरुषमुपधाय तमेतादृशमेवापश्यन्यथैतच्छुष्कं फलकम् ।।७ ।।

तेऽब्रुवन्नुप तज्जानीत यथास्मिन्पुरुषे वीर्यंदधामेति तेऽब्रुवꣳश्चेतयध्वमिति चितिमिच्छतेति वाव तदब्रुवꣳस्तदिच्छत यथास्मिन्पुरुषे वीर्यं दधामेति ।।८ ।।

ते चेतयमाना एतत्सामापश्यꣳस्तदगायꣳस्तदस्मिन् वीर्यमदधुस्तथैवास्मि-न्नयमेतद्दधाति पुरुषे गायति पुरुषे तद्वीर्यं दधाति चित्रे गायाति सर्वाणि हि चित्राण्यग्निस्तमुपधाय न पुरस्तात्परीयान्नेन्मायमग्निर्हिनसदिति ।।९ ।। इति द्वितीयं ब्राह्मणम् ।।

तृतीयं ब्राह्मणम्

अथ सर्पनामैरुपतिष्ठत इमे वै लोकाः सर्पास्ते हानेन सर्वेण सर्पन्ति यदिदं किञ्च सर्वेषामु हैष देवानामात्मा यदग्निस्ते देवा एतमात्मानमुपधायाबिभयुर्यद्वै न इमे लोका अनेनात्मना[1] न सर्पेयुरिति त एतानि सर्पनामान्यपश्यꣳस्तैरुपातिष्ठन्त तैरस्मा इमाꣳल्लोकानस्थापयꣳस्तैरन-मयन्यदनमयꣳस्तस्मात्सर्पनामानि तथैवैतद्यजमानो यत्सर्पनामैरुपतिष्ठत इमानेवास्मा एतल्लोकान्त्स्थापयतीमाँल्लोकान्नमयति तथो हास्यैत एतेनात्मना न सर्पन्ति ।।१ ।।

यद्वेव सर्पनामैरुपतिष्ठत इमे वै लोकाः सर्पा यद्धि किञ्च सर्पत्येष्वेव तल्लोकेषु सर्पति तद्यत्सर्पनामैरुपतिष्ठते यैवैषु लोकेषु नाष्ट्रा यो व्यध्वरो या शिमिदा तदेवैतत्सर्वꣳ शमयति ।।२ ।।

१. अनेन न सर्पेयुः V1, H

establishes yonder sun in the regions. He places him (the man) with two chants; for, the sacrificer is two-footed and he is Agni; as great as Agni is, as great as is his size, with so much he thus lays him down. With two chants in Triṣṭubh (he places him); for, he (the sun) is connected to Triṣṭubh. Having placed him, he recites the *Sūdadohasa*; the significance of which has already been said.

7. He then sings a *Sāman*. For,the gods, having laid down that man, when they observed him, he was like a dried up wooden plank.

8. They said (to themselves)–" Ponder over this, as to how we may put vigour into this man". They said, "Meditate", whereby they meant 'intend to build up' and they intended as to how we may put vigour into this man.

9. By meditating they discovered this *Sāman* and they sung it and thereby put vigour into him. In the same manner, this Yajamāna puts vigour into him. He sings on the man and puts vigour into the man. He sings on the shining one. Whatever is shining, all that is Agni. After laying him down, let him not walk in his front-side lest that Agni should injure him. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. He then stands in prayer (by the gold man) with the chants called *Sarpanāmas*. These worlds are serpents; for, they with all these present here go on moving (*sarpanti*). This Agni which is here is the body of all the gods. Those gods having placed (on that altar) that self of theirs, became scared lest these worlds should slip away with that body of theirs. They (gods) saw those *Ṛks* called *Sarpanāmas* and with them they prayed. Through those (*Ṛks*), they held back (from slipping) those worlds and caused them to turn (*anamayan*). Hence they are called *Sarpanāma*. In the same manner, when this Yajamāna stands in prayer with these *Sarpanāma Ṛks*, he blocks these worlds for him and makes them turn (bend). Thereby he does not allow them to slip away with their bodies.

2. And again, why he stands in prayer with the *Sarpanāma Ṛks* is this –these worlds are serpents; for, whatever creeps, it creeps within these worlds. When he stands by praying with *Sarpanāmas*, whatever evil, whatever destructive and whatever terrible is there, he contains them.

नमोऽस्तु सर्पेभ्यो ये के च पृथिवीमनु ये अन्तरिक्षे ये दिवि तेभ्यः सर्पेभ्यो नम इति य एवैषु त्रिषु लोकेषु सर्पास्तेभ्य एतन्नमस्करोति ।।३।।

या इषवो यातुधानानामिति यातुधानप्रेषिता हैके दशन्ति ये वा वनस्पतीँ[२]रनु ये वावटेषु शेरते तेभ्यः सर्पेभ्यो नम इति ये चैव वनस्पतिषु सर्पा ये चावटेषु शेरते तेभ्य एतन्नमस्करोति ।।४।।

ये वामी रोचने दिवो ये वा सूर्यस्य रश्मिषु येषामप्सु सदस्कृतं तेभ्यः सर्पेभ्यो नम इति यत्र यत्रैते तदेवैभ्य एतन्नमस्करोति नमो नम इति यज्ञो वै नमो यज्ञेनैवैनानेतं नमस्कारेण नमस्यति तस्मादु ह नायज्ञियं ब्रूयान्नमस्त इति यथा हैनं ब्रूयाद्यज्ञस्त इति तादृक्तत् ।।५।।

त्रिभिरुपतिष्ठते त्रय इमे लोका अथो त्रिवृदग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवास्मा एतदिमाँल्लोकान्त्स्थापयत्यथो तावतैवैतदिदꣳ सर्वꣳ शमयति तिष्ठन्नुपतिष्ठते तिष्ठन्तीव वा इमे लोका अथो तिष्ठन्वै वीर्यवत्तरः ।।६।।

अथैनमुपविश्याभिजुहोत्याज्येन पञ्चगृहीतेन तस्योक्तो बन्धुः सर्वतः परिसर्पꣳ सर्वाभ्य एवैनमेतद्दिग्भ्योऽन्नेन प्रीणाति ।।७।।

यद्वेवैनमभिजुहोत्येतद्वै देवा एतमात्मानमुपधायाबिभयुर्यद्वै न इममिह रक्षाꣳसि नाष्ट्रा न हन्युरिति त एतान्राक्षोघ्नान् प्रतिसरानपश्यन् कृणुष्व पाजः प्रसितिं न पृथ्वीमिति राक्षोघ्ना वै प्रतिसरास्त एतैः प्रतिसरैः सर्वाभ्यो दिग्भ्यो रक्षाꣳसि नाष्ट्रा अपहत्याभयेऽनाष्ट्र एतमात्मानꣳ समस्कुर्वत तथैवैतद्यजमान एतैः प्रतिसरैः सर्वाभ्यो दिग्भ्यो रक्षाꣳसि नाष्ट्रा अपहत्याभयेऽनाष्ट्र एतमात्मानꣳ सꣳस्कुरुते ।।८।।

२. *Pluta* of the *mātrā*

3. (He says) "Salutations to the serpents whichever are on earth, or in the aerial region or in the sky, to all those serpents I prostrate". Thus he pays homage to the serpents in these three worlds.

4. (He says) "Those that are the arrows of demons" because some of them (serpents) sent by the demons, bite. "Those attached to the trees and those that lie in the holes – to those (serpents), I prostrate." Thus he pays homage to the serpents in the trees and those that lie inside the holes.

5. (He says) "Those that are in the luminous region of the sky and those that are in the rays of the sun and those which have their abodes in the waters – to those serpents, I prostrate." Thus he pays homage to them wherever they may be. He does so by repeating "*namaḥ*", "*namaḥ*" (homage-homage) and *namaḥ* is same as sacrifice and it is through sacrifice that he worships them or make them bend. That is why it is said that one should not prostrate to anything unfit for sacrifice. It is because, this saying *namaste* will amount to sacrifice unto you.

6. With three (*Ṛks*) he stands in prayer. Three are these worlds and also Agni is threefold; as great as Agni is, as great as is his size, by so much he stops these worlds from slipping away and by so much he pleases everything here. He prays standing because these worlds stand as they were and moreover, one is stronger while standing.

7. Then he sits down and offers (on the goldman) ghee taken five times. The purport of this has been told. He offers moving round (the fire) each side; he thus pleases him (Agni) with food from all sides.

8. Why he makes this offering - the gods having placed that body of theirs, became worried that the terrible Rakṣasas may attack this body (of theirs). They then discovered these charms called *Rākṣoghnā* (killers of Rakṣasas) (starting with) "Put forth thy power like a mighty army"– these chants (called) *Pratisaras* are indeed killers of Rakṣasas and with these charms, they having driven away all the terrible Rakṣasas from every direction, they fashioned that body (of Agni)– at a place free from danger and affliction. In the same way, this Yajamāna, by means of these *Pratisara* chants drive away evil Rakṣasas from all directions and fashion this body of his in a place free from danger and affliction.

आ॒ज्येन जुहोति व॒ज्रो वा आ॒ज्यं व॒ज्रेणै॒वैतद्र॒क्षाꣳसि नाष्ट्रा अ॒पहन्ति पञ्चगृहीते॒न प॒ञ्चचितिकोऽग्निः प॒ञ्चर्तवः संवत्स॒रः संवत्स॒रोऽग्नि॒र्या॒वानग्नि॒र्या॒वत्यस्य मा॒त्रा ता॒वतै॒वैतद्र॒क्षाꣳसि नाष्ट्रा॒ अ॒पहन्त्याग्नेयी॒भिरग्निर्वै ज्यो॒ती रक्षो॒हाग्नि॒नै॒वैतद्र॒क्षाꣳसि नाष्ट्रा॒ अ॒पहन्ति त्रिष्टुभि॒र्व॒ज्रो वै त्रिष्टु॒ब्व॒ज्रेणै॒वैतद्र॒क्षाꣳसि नाष्ट्राअ॒पहन्ति सर्व॒तः परिस॒र्पन्त्स॒र्वाभ्य ए॒वैत॒द्दिग्भ्यो र॒क्षाꣳसि नाष्ट्रा अ॒पहन्ति पश्चादग्नेः प्रा॒ङासीनोऽथोत्तरतो॒ दक्षिणा॒थ पुरस्तात्प्रत्यङ्ङ॒थ जघ॒नेन परी॒त्य दक्षिणत उ॒दङ्ङा॒सीनस्तद्दक्षिणावृत्तद्धि देवत्रा॒थानुपरी॒त्य पश्चात्प्राङ॒ासिनस्त॒थो हास्यैतत्प्रा॒गेव क॒र्म कृतं॒ भवति।।९।। इति तृतीयं ब्राह्मणम्।।

चतुर्थं ब्राह्मणम्

अ॒थ स्रुचा उ॒पदधाति बाहू वै स्रुचौ बाहू॒ ए॒वास्मिन्नेतत्प्र॒तिदधाति ते यत्स्रुचौ भवतः स्रुचौ हि॒ बाहू इद॒मेव॒ कपुच्छलमयं॒ दण्डो द्वे॒ भवतो द्वौ॒ हीमौ॒ बाहू पार्श्वत उ॒पदधाति पार्श्वतो॒ हीमौ॒ बाहू॒।।१।

कार्ष्मर्यम॒यीं दक्षिणत उ॒पदधात्येतद्वै देवा॒ अबिभयुर्यद्वैनो यज्ञं दक्षिणतो र॒क्षाꣳसि नाष्ट्रा न॒ हन्युरिति त॒ एत॒ꣳ रक्षोह॒णं व॒नस्प॒तिमपश्यन्कार्ष्म॒र्यं॒ त॒ एते॒न वनस्प॒तिना दक्षिणतो र॒क्षाꣳसि नाष्ट्रा॒ अपहत्या॒भयेऽनाष्ट्र एत॒ं यज्ञमतन्वत त॒थै॒वैतद्यजमान एते॒न व॒नस्प॒तिना दक्षिणतो र॒क्षाꣳसि नाष्ट्रा॒ अपहत्या॒भयेऽनाष्ट्र एत॒ं यज्ञं तनुत आ॒ज्येन पूर्णा॒ भवति व॒ज्रो वा आ॒ज्यं व॒ज्रेणै॒वैतद्दक्षिणतो र॒क्षाꣳसि नाष्ट्रा॒ अपहन्ति।।२।।

अथौदु॒म्बरीमुत्तरत उ॒पदधात्यूर्ग्वै र॒स उदुम्ब॒र ऊ॒र्जमे॒वास्मिन्नेतद्र॒सं दधाति दध्ना॒ पूर्णा॒ भवति र॒सो वै द॒धि र॒समे॒वास्मिन्नेत॒द्दधाति।।३।।

9. He makes the offering with ghee; for, ghee is thunderbolt and with thunderbolt he strikes the evil Rakṣasas. (He offers ghee) taking five spoonfuls because *Agni*-altar is of five layers and the year has five seasons and the year is Agni; as great as Agni is; as great as is his size, with so much, he thus repels the terrible Rakṣasas. With Triṣṭubh chants (he offers), for Triṣṭubh is thunderbolt; by thunderbolt he thus repels the terrible Rakṣasas. On each side (he offers) going around and thereby he drives away the terrible Rakṣasas in every quarter, behind the altar facing east, then on the north facing the south; then in front facing the west; then going round and going behind to the right facing north and sitting. Thus he turns right and that is the divine way (of doing). Then turning and sitting behind facing east. Thus this act is performed towards east. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. He then places the two offering *sruks. Sruks* are the arms and thereby he restores his arms to Agni. Why he places the *sruks* is because they represent the arms with their two bowls and handles (representing the palms and the hands). He places them at the sides (of the altar) because they are the arms at the sides.

2. On the right side he places a *sruk* made of *kārṣmarya* wood. For, at that time the gods feared that the terrible Rakṣasas might attack them from the southern side. They then discovered this tree capable of killing Rakṣasas, by name *kārṣmarya.* With this tree they drove away on the southern direction, the terrible Rakṣasas and having dispelled them, they spread the sacrifice on a place free from danger and affliction. In the same manner, this Yajamāna, having driven away the terrible Rakṣasas on the south, spreads this sacrifice at a place free from danger and affliction. It (the *sruk*) is filled with ghee and ghee is thunderbolt. Thereby he dispells the terrible Rakṣasas on the south with a thunderbolt.

3. He then places this *sruk* made of *udumbara* wood on the northern side. *Udumbara* is strength and essence. By this he endows strength and essence unto it (altar). This *sruk* is filled with curd and curd is sap. Thereby he makes it rich with sap.

यद्वेव स्रुचा उपदधाति प्रजापतेर्विस्रस्तस्याग्निस्तेज आदाय दक्षिणाकर्षत्सोऽत्रोदरमद्यत्कृष्ट्वोदरमत्तस्मात्कार्ष्मर्यो ऽथास्येन्द्र ओज आदायोदङ्ङुदक्रामत्स उदुम्बरोऽभवत्तावब्रवीदुपमेतं प्रति म एतद्धत्तं येन मे युवमुदक्रमिष्टमिति ताभ्यां वै नौ सर्वमन्नं प्रयच्छेति तौ वै मा बाहू भूत्वा प्रपद्येथामिति तथेति ताभ्यां वै सर्वमन्नं प्रायच्छत्तावेनं बाहू भूत्वा प्रापद्येतां तस्माद्बाहुभ्यामेवान्नं क्रियते बाहुभ्यामद्यते बाहुभ्याꣳ हि स सर्वमन्नं प्रायच्छत् ।।४।।

स कार्ष्मर्यमयीं दक्षिणत उपदधात्यग्नेष्ट्वा तेजसा सादयामीति यदेवास्य तदग्निस्तेज आदाय दक्षिणाकर्षत्तदस्मिन्नेतत्प्रतिदधात्यग्निर्मूर्धा दिवः ककुदित्येष उ सोऽग्निर्गायत्र्या गायत्रोऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवैनामेतदुपदधाति घृतेन पूर्णा भवत्याग्नेयं वै घृतꣳ स्वेनैवैनमेतद्भागेन स्वेन रसेन प्रीणाति ।।५।।

अथौदुम्बरीमुत्तरत उपदधातीन्द्रस्य त्वौजसा सादयामीति यदेवास्य तदिन्द्र ओज आदायोदङ्ङुदक्रामत्तदस्मिन्नेतत्प्रतिदधाति भुवो यज्ञस्य रजसश्च नेतेत्येष उ स इन्द्रः सा यदाग्नेय्यग्निकर्म ह्यथ यत्त्रिष्टुब्त्रैष्टुभोहीन्द्र ऐन्द्राग्नोऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवैनामेतदुपदधातीन्द्राग्नी वै सर्वे देवाः सर्वदेवत्योऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवैनमेतदुपदधाति दध्ना पूर्णा भवत्यैन्द्रं वै दधि स्वेनैवैनमेतद्भागेन स्वेन रसेन प्रीणाति ।।६।।

तावस्यैताविन्द्राग्नी एव बाहू तावेनं तेजसा च वीर्येण च सह प्रपद्येते स सम्प्रत्युरः पुरुषमाकाश्य यत्राभ्याप्नोति तदालिख्यैने उपदधात्येष हैतयोर्लोकः ।।७।।

ते हैके तिरश्च्या उपदधाति तिर्यञ्चा[1] वा इमौ बाहू इति न तथा कुर्यात्प्राच्यावेवोपदध्यात्प्राङ्

१. तिर्यञ्चौ MD, V2

4. Why he lays down these two *sruks* is this – when Prajāpati became exhausted, Agni took away his valour and moved to the south and he was stay put there. Since Agni dragged out (*kṛṣṭvā*–the valour) it became *kārṣmarya.* Subsequently, Indra pulled out his (Prajāpati's) lustre and moved towards the north. Hence it is called *udumbara.* Prajāpati told both of them : "Both of you come and return to me what you have taken from me." They replied, "Well, give us all the food". Prajāpati said, "Alright, I will give you all the food; you become my arms and take it." That is why all food is prepared by the hands and eaten by the hands, since Prajāpati gave all food to the arms.

5. He places the *kārṣmarya sruk* on the right side (saying), "I lay you down with the valour of Agni." Thereby he restores that valour of Prajāpati which Agni snatched away from him and moved to the south. (He says,) "Agni is the crest of the sky". This is in Gāyatrī metre and Agni is of Gāyatrī; as great as Agni is, as great as is his size, with so much he thus lays down the *sruk.* This *sruk* is filled with ghee and ghee belongs to Agni. This amounts to gratifying Agni with his own share and with his own essence.

6. Then he places the *sruk* made of *udumbara* on the northern side (saying) "I place you with the lustre of Indra". That same lustre which Indra dragged out (of Prajāpati) and proceeded to the north, is now being restored to him. (He says,) "You are the leader of the sacrifice etc." This *sruk* is indeed Indra. That it is being addressed with a *Ṛk* related to Agni is because the current performance is (in the context of) *Agni* (the altar). This verse is in Triṣṭubh metre. Because Indra belongs to Triṣṭubh and *Agni* (altar) combines Indra and Agni; as great as Agni is, as great as is his size, with so much, he lays it down. This *sruk* is filled with curd, for curd belongs to Indra and Indra is thus gratified with his own share and with his own essence.

7. These two; Indra and Agni are his (Prajāpati's arms). They join him with valour and lustre . While he (Yajamāna) bends down to see the goldman at close quarters, the spot on the ground which comes into contact with his supporting palm, that spot is marked for placing the *sruks.* That is the position of those two (arms).

8. Now, some place them (*sruks*) on the sides (from south to north) thinking that the arms of a man stretch side ways. It is not to be

ह्येषोऽग्निश्चीयतेऽथो एवं वै बाहू वीर्यवत्तरौ ते नानोपदधाति नाना सादयति नाना सूददोहसाधिवदति नाना हीमौ बाहू ।।८।।

तदाहुर्नैतस्य पुरुषस्य बाहू कुर्यादेतौ वा अस्य बाहू ये एते स्रुचौ नेदतिरेचयानीति स वै कुर्यादेवैतौ वा अस्य बाहू अन्वेते स्रुचावथो एतौ पक्षावथो यान्येतस्मिन्नग्नौ रूपाण्युपधास्यन्भवति यान्स्तोमान्यानि पृष्ठानि यानि छन्दाꣳस्येतयोरेव सा सꣳस्कृतिरेतयोर्वृद्धिस्तस्मादु कुर्यादेवैतस्य पुरुषस्य बाहू।।९।। इति चतुर्थं ब्राह्मणम् ।।

॥ इति तृतीयोऽध्यायः ॥

done so. Let him place them, bowl part pointing to the east, for, this *Agni* (altar) is built with the head towards the front. Moreover, this way the arms get stronger. He lays down the *sruks* separately, adjusts them separately and recites the *Sūdadohasa* separately, because the two arms are separate.

9. As to this some say, "No arms need be made for this goldman, since it would be a redundance to have these two *sruks* (when the human figure embossed on the gold has already two arms)." Let him, nevertheless provide him with these two arms (*sruks*). Because these *sruks* are only representing the arms. The two arms which are besides these, are the wings. Whatever forms, whatever *stomas, pṛṣṭhas* and metres happen to be associated with this *Agni*-altar, are only innovations, of these two; developments of these two. Therefore this goldman should be provided with this pair of arms. (Fourth Brāhmaṇa Ends.)

(Chapter Three Ends.)

चतुर्थोऽध्यायः

प्रथमं ब्राह्मणम्

स्वयमातृण्णामुपदधातीयं वै स्वयमातृण्णेमामेवैतदुपदधाति तामनन्तर्हितां पुरुषादुपदधात्यन्नं वै स्वयमातृण्णेयं वै स्वयमातृण्णेयमु वा अन्नमस्याꣳ हि सर्वमन्नं पच्यतेऽनन्तर्हितमेवास्मादेतदन्नं दधात्युत्तरामुत्तरमेवास्मादेतदन्नं दधाति ।।१ ।।

यद्वेव स्वयमातृण्णामुपदधाति प्राणो वै स्वयमातृण्णा प्राणोह्येवैतत्स्वयमात्मन आतृन्ते प्राणमेवैतदुपदधाति तामनन्तर्हितां पुरुषादुपदधाति प्राणो वै स्वयमातृण्णेयं वै स्वयमातृण्णेयमु वै प्राणो यद्धि किं च प्राणीयं तत्सर्वं बिभर्त्यनन्तर्हितमेवास्मादेतत्प्राणं दधात्युत्तरामुत्तर-मेवास्मादेतत्प्राणं दधाति ।।२ ।।

यद्वेव स्वयमातृण्णामुपदधाति प्रजापतिं विस्रस्तं देवता आदाय व्युदक्रामꣳस्तासु व्युत्क्रामन्तीषु प्रतिष्ठामभिपद्योपाविशत्स[1] यः स प्रजापतिर्व्यस्रꣳसतायमेव स योऽयमग्निश्चीयतेऽथ या सा प्रतिष्ठैषा सा प्रथमा स्वयमातृण्णा तद्यदेतामत्रोपदधाति यदेवास्यैषात्मनस्तदस्मिन्ने-तत्प्रतिदधाति तस्मादेतामत्रोपदधाति ।।३ ।।

तां वै प्रजापतिनोपदधाति प्रजापतिर्ह्येवैतत्स्वयमात्मनः प्रत्यधत्त ध्रुवासीति स्थिरासीत्येतदथो प्रतिष्ठितासीति धरुणेति प्रतिष्ठा वै धरुणमास्तृता विश्वकर्मणेति प्रजापतिर्वै विश्वकर्मा तेनास्तृतासीत्येतन्मा त्वा समुद्र उद्वधीन्मा सुपर्ण इति रुक्मो वै समुद्रः पुरुषः सुपर्णस्तौ त्वामोद्वधिष्ठामित्येतद्व्यथमाना पृथिवीं दृꣳह्येति यथैव यजुस्तथा बन्धुः ।।४ ।।

१. उपाविशन्स as alternate reading in TE

Chapter Four

BRĀHMAṆA I

1. He places a naturally perforated brick on (the goldman). This earth is the (first) naturally perforated brick and thereby he places this earth itself on him. He places it in such a way that it is not separated from the goldman. Naturally perforated brick is food and naturally perforated is this earth. This earth is food since all food ripens on her. He thus places food close to him. He places it upon him, that is, he places food upon him.

2. Why again, he places a naturally perforated brick – the naturally perforated brick is breath (vital air); for, breath on its own emerges through the body (*svayamātṛṇṇā*). He thus puts breath on him. He places it in such a way as not to be separated from the goldman. Naturally perforated is the breath and this earth is also naturally perforated. This earth is *prāṇa,* since it bears everything that breathes. He thereby puts the breath so as not to be separated from him. He places it upon (the man) and thus puts breath upon him.

3. Again why he places the naturally perforated brick is this. The gods collected the disjointed (parts of) Prajāpati and dispersed separately. He (Prajāpati) having obtained a resting place in those who were dispersing, settled down. Now that Prajāpati who got disjointed is this *Agni*-altar, which is being built up now. That resting place (which he discovered) is this first naturally perforated brick. When he now puts it on (the man), he bestows that (resting place) which was there for his body. That is why he now places it (naturally perforated brick) here.

4. He places it by means of Prajāpati, for, Prajāpati thereby took back to himself (that foundation) of his body. (He says) "Steady thou art" – that is, 'firm or established you are'. "Supporting"– for, that which supports is the foundation laid down by Viśvakarmā (meaning) Prajāpati and thus 'laid down by him' – (He says) "May not the ocean or the bird harm you" – here he means the gold piece by ocean and goldman by bird, thus (saying) 'Let them not harm you.' (He further says) "Not shaking, render the earth firm" – as the text, so the meaning.

प्रजापतिष्ट्वा सादयत्विति प्रजापतिर्ह्येतां प्रथमां चितिमपश्यदपां पृष्ठे समुद्रस्येमन्नित्यपाꣳ हीयं पृष्ठꣳ समुद्रस्य हीयमेमा व्यचस्वतीं प्रथस्वतीमिति व्यचस्वती च हीयं प्रथस्वती च प्रथस्व पृथिव्यसीति प्रथस्व पृथिवी चासीत्येतद्भूरसीति भूर्हीयं भूमिरसीति भूमिर्हीयमदितिरसीतीयं वा अदितिरियꣳ हीदꣳ सर्वं ददते विश्वधाया इत्यस्याꣳ हीदꣳ सर्वꣳ हितं विश्वस्य भुवनस्य धर्त्रीति सर्वस्य भुवनस्य धर्त्रीत्येतत्पृथिवीं यच्छ पृथिवीं दृꣳह पृथिवीं मा हिꣳसीरित्यात्मानं यच्छात्मानं दृꣳहात्मानं मा हिꣳसीरित्येतद्विश्वस्मै प्राणायापानाय व्यानायोदानायेति प्राणो वै स्वयमातृण्णा सर्वस्मा उ वा एतस्मै प्राणः प्रतिष्ठायै चरित्रायेतीमे वै लोकाः स्वयमातृण्णा इम[२] उ लोकाः प्रतिष्ठा चरित्रमग्निष्ट्वाभिपात्वित्यग्निष्ट्वाभिगोपायत्वित्येतन्मह्या स्वस्त्येति महत्या स्वस्त्येत्येतच्छर्दिषा शन्तमेनेति यच्छर्दिः शन्तमं तेनेत्येतत्सादयित्वा सूददोहसाधिवदति तस्योक्तो बन्धुरथ साम गायति तस्योपरि बन्धुः ।।५।।

तदाहुः कथमेष पुरुषः स्वयमातृण्णयानभिनिहितो भवतीत्यन्नं वै स्वयमातृण्णा प्राणः[३] स्वयमातृण्णानभिहितो वै पुरुषोऽन्नेन च प्राणेन च ।।६।।

अथ दूर्वेष्टकामुपदधाति पशवो वै दूर्वेष्टका पशूनेवैतदुपदधाति तद्यैरदोऽग्निरनन्तर्हितैः पशुभिरुपैत्त एते तानेवैतदुपदधाति तामनन्तर्हिताꣳ स्वयमातृण्णाया उपदधातीयं वै स्वयमातृण्णानन्तर्हिताꣳस्तदस्यै पशून्दधात्युत्तरामुत्तराꣳस्तदस्यै पशून्दधाति ।।७।।

यद्वेव दूर्वेष्टकामुपदधाति प्रजापतेर्विस्रस्तस्य यानि लोमान्यशीयन्त[४] ता इमा ओषधयोऽभवन्नथास्मात्प्राणो मध्यत उदक्रामत्तस्मिन्नुत्क्रान्तेऽपद्यत सोऽब्रवीदयं वाव मा

२. इमा उ TE, H

३. प्राणाः as alternate reading in TE

४. अशीर्यन्त V2

5. "May Prajāpati fix you" – for, it was Prajāpati who discovered this first layer. (He says) "On the back of the waters and on the way of ocean" – the back of the waters is indeed the earth and that is the way of the ocean. (He says,) "You the wide, the broad" – for, this earth is both wide and broad. "Being broad, you widen" (which means) you expand because you are one who can widen. "You are *Bhūḥ*" (who confers happiness to all). This earth is indeed *Bhūḥ* and so "Thou art this earth", "You who are this earth are Aditi" ; for, this earth is Aditi ; she is providing all these (enjoyable things), "You are all-supporting" – because all these are contained in her. "You are the bearer of this entire world"; (meaning) she, the earth, supports all these. "Sustain the earth – make firm this earth and do not harm the earth" – (which means) 'O earth ! sustain thyself, make thyself steady and do not harm thyself', for, all the *prāṇa* (out-breathing), *apāna* (down-breathing), *vyāna* (through-breathing), and *udāna* (up-breathing) or the naturally perforated brick is the breath. "*Prāṇa* or breath enables to serve as a resting place, a moving place; place for all these"(meaning) these worlds are the naturally perforated bricks and these worlds are the resting place and moving space. (He says) "May Agni protect you" (meaning) 'let Agni guard you with mighty well-being' i.e. with great consideration. "With safest roof" (meaning) with a roof that affords best protection. After placing down that *svayamātṛṇṇā,* he recites the *Sūdadohasa* chant; the significance of which has been explained. Then he sings *Sāmans.* Its purport will be explained later.

6. Some ask – "How is this goldman not pressurised by the placing of this naturally perforated brick ?" (That is because) the *svayamātṛṇṇā* is food ; it is breath and a man is not crushed by food or *prāṇa.*

7. Then he places the *dūrveṣṭakā* (brick in the form of *dūrvā* grass). *Dūrveṣṭakā* is cattle (*paśus*). It is with the cattle, he thus endows it (altar). These cattle are the very same which closely followed Agni when he on that former occasion, appeared (before Prajāpati). He places it immediately upon *svayamātṛṇṇā.* The naturally perforated brick is indeed this earth and thus he places the cattle close to the earth; just upon it (earth) he places the cattle.

8. And again why he lays down the *dūrveṣṭakā* is this – when Prajāpati got withered, his hair which were lying on the ground, became these herbal plants. The *prāṇa* (vital air) then came out from the middle

धूर्वीदिति यदब्रवीदधूर्वीन्मेति तस्माद्धूर्वा धूर्वा ह वै तां दूर्वेत्याचक्षते परोक्षं परोक्षकामा हि देवास्तदेतत्क्षत्रं प्राणो ह्येष रसो लोमान्यन्या ओषधय एतामुपदधत्सर्वा ओषधीरुपदधाति तं यत्र देवाः समस्कुर्वꣳस्तदस्मिन्नेतं प्राणꣳ रसं मध्यतोऽदधुस्तथैवास्मिन्नयमेतद्दधाति तामनन्तर्हिताꣳ स्वयमातृण्णाया उपदधातीयं वै स्वयमातृण्णानन्तर्हितास्तदस्या ओषधीर्दधात्युत्तरामुत्तरास्तदस्या ओषधीर्दधाति सा स्यात्समूला साग्रा कृत्स्नतायै यथा स्वयमातृण्णायामुपहिता भूमिं प्राप्नुयादेवमुपदध्यादस्याꣳ ह्येवैता जायन्त इमामनु प्ररोहन्ति ।।८ ।।

काण्डात्काण्डात्प्ररोहन्ती परुषः परुषस्परीति काण्डात्काण्डाद्ध्येषा पर्वणः पर्वणः प्ररोहत्येवानो दूर्वे प्रतनु सहस्रेण शतेन चेति यथैव यजुस्तथा बन्धुर्या शतेन प्रतनोषि सहस्रेण विरोहसीति शतेन ह्येषा प्रतनोति सहस्रेण विरोहति तस्यास्ते देवीष्टके विधेम हविषा वयमिति यथैव यजुस्तथा बन्धुर्द्वाभ्यामुपदधाति तस्योक्तो बन्धुः सादयित्वा सूददोहसाधिवदति तस्योक्तो बन्धुः ।।९ ।।

अथ द्वियजुषमुपदधातीन्द्राग्नी अकामयेताꣳ स्वर्गं लोकमियावेति तावेतामिष्टकामपश्यतां द्वियजुषमिमामेव तामुपादधातां तामुपधायास्यै प्रतिष्ठायै स्वर्गं लोकमैतां तथैवैतद्यजमानो यद्द्वियजुषमुपदधाति येन रूपेण यत्कर्म कृत्वेन्द्राग्नी स्वर्गं लोकमैतां तेन रूपेण तत्कर्म कृत्वा स्वर्गं लोकमयानीति सा यद्द्वियजुर्नाम द्वे ह्येतां देवते अपश्यतां यद्वेव द्वियजुषमुपदधाति यजमानो वै द्वियजुः ।।१० ।।

तदाहुर्यदसावेव यजमानो योऽसौ हिरण्मयः पुरुषोऽथ कतमदस्येदꣳ रूपमिति दैवो वा अस्य स आत्मा मानुषोऽयं तद्यत्स हिरण्मयो भवत्यमृतं वा अस्य तद्रूपं देवरूपममृतꣳ

of his body. With the exit of the *prāṇa* he fell down. He (Prajāpati) said, "It has undone (*dhūrv*) me" and hence (the name) '*dhūrvā*'. *Dhūrvā* is what is mystically called '*dūrvā*', since gods like mystic appellations. This (*dūrvā*) is the martial power (*kṣatra*) for it is that vital sap, the *prāṇa*. Other plants are the hair. By laying down that (*dūrvā* plant) he places all (kinds of) plants. When the gods replenished him (the withered Prajāpati), they put that essence, the *prāṇa* in the middle of the body. In like manner, this one (Yajamāna) now puts it into him (*Agni*-altar). He lays it down closely upon the *svayamātṛṇṇā*. The naturally perforated brick being this earth, he places the plants close upon this earth. It(*dūrvā*) should be with root and a tip for the sake of completeness. It should be laid down in such a manner that its roots touch the *svayamātṛṇṇā*, (its tip) touches the ground; for, on this earth those (plants) spring up and along her they grow.

9. (He lays it saying) "Growing from joint to joint, knot to knot"– for, that (*dūrvā*) grows up joint by joint and knot by knot. "Similarly make us proliferate, O *Dūrvā* ! by a thousand and a hundred (descendents)" – as the text, so the meaning. "You who spreads in hundreds and branches out by thousands" – for, it spreads by hundred (shoots) and branches out in thousands."O divine *Iṣṭakā* ! we will pay homage to you by offerings" – as the text, so the meaning. With two (formulas) he places it (*dūrveṣṭakā*). The purport of this has been explained. Having settled it, he recites the *Sūdadohasa* upon it; the significance of this has been told.

10. He then lays down the *dviyajus* brick (the brick which is to be laid down while chanting two *Yajus* formulae). Indra and Agni desired – "Let us go to the heavenly world." They discovered this brick of two *Yajus* which is this earth. They laid it down and having laid it, they ascended to the heavenly world using this as a foothold (step). In the same way, this Yajamāna, while laying down the *dviyajus* brick thinks – 'In which manner and after doing which act, Indra and Agni ascended the heavens, in that manner and after doing that act, let me go to the heavenly world'. That brick is called *dviyajus* since two deities discovered it. As to why he lays down a *dviyajus*; the *dviyajus*, doubtless, is the Yajamāna.

11. Now they raise the question –"If this *dviyajus* is the same as Yajamāna, what becomes of that goldman (who was also identified with the Yajamāna); which of these (two) is his real form?" Well, that (form of

हिरण्यमथ यदियं मृदः कृता भवति मानुषꣳ ह्यस्येदꣳ रूपꣳ स यदमूमेवोपदध्यान्नेमामपशिꣳष्यात् क्षिप्रे हास्माल्लोकाद्यजमानः प्रेयादथ यदिमामपशिनष्टि यदेवास्येदं मानुषꣳ रूपं तदस्यैतदपशिनष्टि तथो हानेनात्मना सर्वमायुरेति स यन्नानूपदध्यान्न हैतं दैवमात्मानमनु प्रजानीयादथ यदनूपदधाति तथो हैतं दैवमात्मानमनुप्रजानाति तामनन्तर्हितां दूर्वेष्टकाया उपदधाति पशवो वै दूर्वेष्टका यजमानं तत्पशुषु प्रतिष्ठापयति ।।११ ।।

तदाहुः कथमस्यैतावात्मानौ प्राणेन सन्ततावव्यवच्छिन्नौ भवत इति प्राणो वै स्वयमातृण्णा प्राणो दूर्वेष्टका यजमानो द्वियजुः स यदनन्तर्हिताꣳ स्वयमातृण्णायै दूर्वेष्टकामुपदधाति प्राणेनैवैतत्प्राण सन्तनोति संदधात्यथ यदनन्तर्हितां दूर्वेष्टकायै द्वियजुषमुपदधाति प्राणो वै दूर्वेष्टका यजमानो द्वियजुरेवमु हास्यैतावात्मानौ प्राणेन सन्ततावव्यवच्छिन्नौ भवतः ।।१२ ।।

यास्ते अग्ने सूर्ये रुचो या वो देवाः सूर्ये रुच इति रुचꣳ रुचमित्यमृतत्वं वै रुगमृतत्वमेवा-स्मिन्नेतद्दधाति द्वाभ्यामुपदधाति तस्योक्तो बन्धुरथो द्वयꣳ ह्येवैतद्रूपं मृच्चापश्च सादयित्वा सूददोहसाधिवदति तस्योक्तो बन्धुः ।।१३ ।।

अथ रेतः सिचा उपदधातीमौ वै लोकौ रेतः सिचाविमौ ह्येव लोकौ रेतः सिञ्चत इतो वा अयमूर्ध्वꣳ रेतः सिञ्चति धूमꣳ सामुत्र वृष्टिर्भवति तामसावमुतो वृष्टिं तदिमा अन्तरेण प्रजाः प्रजायन्ते तस्मादिमौ लोकौ रेतःसिचौ विराड्ज्योतिरधारयदित्ययं वै लोको विराट् स इममग्निं ज्योतिर्धारयति स्वराड्ज्योतिरधारयदित्यसौ वै लोकः स्वराट् सोऽमुमादित्य ज्योतिर्धारयति

goldman) is his divine form and this (brick) is his human one (body). That which is goldman is his immortal form, his divine body; since gold is immortal. This (brick) being made of clay, this is his human (mortal) form. Were he to lay down only that (divine form of goldman) and not let this (*dviyajus*) remain there (laid down), the Yajamāna would certainly before, pass away from this world. Now by letting it (*dviyajus*) remain there (by laying it down), he bestows upon him, this human form of his and thereby (the Yajamāna) with his body lives the full span of life. Were he not to place it (*dviyajuṣ*) after the goldman, he would not succeed in finding out his divine body. Now that he places it (his human body of *dviyajus*) on thereafter, he afterwards finds out that divine form. He lays (the *dviyajus*) close to the *dūrveṣṭakā*. The *dūrveṣṭakā* is cattle and thus he establishes the Yajamāna near (possessed of) cattle.

12. Now they question – "How do those two bodies of his (the divine form in gold and the human form in *dviyajus*) get connected to *prāṇa* and become inseparable?" The naturally perforated brick is *prāṇa* and the *dūrveṣṭakā* is *prāṇa* and the *dviyajus* brick is the Yajamāna. By placing the *dūrveṣṭakā* and the *svayamātṛṇṇā* close to each other, he links and joins *prāṇa* with *prāṇa*. By placing the *dviyajus* brick close to the *dūrveṣṭakā*, the latter being *prāṇa* and the former being the Yajamāna, he makes his (two) forms connected by *prāṇa* and they become inseparable.

13. (While placing the *dviyajus* brick, he says)- "O Agni! what brilliance of yours is in the sun" and "O gods! what brilliance of yours is in the sun" – by saying *rucam, rucam* (brilliance), (he means) immortality which is brilliance; thereby he bestows immortality on him (Yajamāna). He places it with two *Yajus* formulae and its significance has been explained. Moreover it (the brick) is made of two materials; the clay and the water(hence also)it is laid with two formulae). After having settled it, he recites the *Sūdadohasa* chant upon it; the purport of which has been told.

14. He then lays down the two *retassic* bricks. These, two worlds are those *retassics* because they shed seeds (like these two worlds). This terrestrial world sheds seed upward from here in the form of smoke. That smoke becomes rain up above and that rain sheds from above. Thereby the creations are born within these two worlds. Thus these two worlds shed seeds.(He lays them down while chanting) "This all-ruling one contained this light" – this all-ruling one is doubtless, this terrestrial world

विराट् च हेमौ लोकौ स्वराट् च तावेतज्ज्योतिर्धारयति नानोपदधाति नाना हीमौ लोकौ सकृत् सादयति समानं तत्करोति तस्मादु हानयोर्लोकयोरन्ताः समायन्ति ।।१४।।

यद्वेव रेतः सिचा उपदधात्याण्डौ वै रेतः सिचौ यस्य ह्याण्डौ भवतः स एव रेतः सिञ्चति विराड्ज्योतिरधारयत्स्वराड्ज्योतिरधारयदिति विराट्चेमावाण्डौ स्वराट्च तावेतज्ज्योतिर्धारयतो रेत एव प्रजातिमेव नानोपदधाति नाना हीमावाण्डौ सकृत्सादयति समानं तत्करोति तस्मात्समान सम्बन्धिनौ[५] तेऽनन्तर्हिते द्वियजुष उपदधाति यजमानो वै द्वियजुरनन्तर्हितौ तद्यजमानादाण्डौ दधाति ।।१५।।

अथ विश्वज्योतिषमुपदधाति अग्निर्वै प्रथमा विश्वज्योतिरग्निर्ह्येवास्मिँल्लोके विश्वं ज्योतिरग्निमेवैतदुपदधाति तामनन्तर्हिताᳬ रेतः सिग्भ्यामुपदधातीमौ वै लोकौ रेतः सिचावनन्तर्हितं तदाभ्यां लोकाभ्यामग्निं दधात्यन्तरेवोपदधात्यन्तरेव हीमौ लोकावग्निः ।।१६।।

यद्वेव विश्वज्योतिषमुपदधाति प्रजा वै विश्वज्योतिः प्रजा ह्येव विश्वं ज्योतिः प्रजननमेवैतदुपदधाति तामनन्तर्हिताᳬ रेतः सिग्भ्यामुपदधात्याण्डौ वै रेतः सिचावनन्तर्हितां तदाण्डाभ्यां प्रजातिं दधात्यन्तरेवोपदधात्यन्तरेव ह्याण्डौ प्रजाः प्रजायन्ते ।।१७।।

प्रजापतिष्ट्वा सादयत्विति प्रजापतिर्ह्येतां प्रथमां चितिमपश्यत्पृष्ठे पृथिव्या ज्योतिष्मतीमिति पृष्ठे ह्ययं पृथिव्यै ज्योतिष्मानग्निर्विश्वस्मै प्राणायापानाय व्यानायेति प्राणो वै विश्वज्योतिः सर्वस्मा उ वा एतस्मै प्राणो विश्वं ज्योतिर्यच्छेति सर्वं ज्योतिर्यच्छेत्येतदग्निष्टेऽधिपतिरित्यग्निमेवास्या अधिपतिं करोति सादयित्वा सूददोहसाधिवदति तस्योक्तो बन्धुः ।।१८।।

५. सम्बन्धनौ MD

and it contains this light, the Agni. "The self-ruling one contained this light" – this self-ruling one is doubtless, the yonder sky and it contains that light, the yonder sun. The all-ruling one and the self-ruling one being these two worlds, he lays them down (in the form of the two *retassic* bricks) separately, for, these two worlds are separate. He settles them once. Thereby he makes them one and the same. That is why the ends of these two worlds meet (at the horizon).

15. Again why he lays down the *retassics* is because the *retassics* are the testicles; for, only he with testicles sheds seed. "The all-ruling one contained light", "the self-ruling one contained light" (he said); the all-ruling and the self-ruling are these testicles. They contain that seed, the creation. He lays them (bricks) separately because these testicles are separate. By settling them once, he makes them joined, whence these testicles are connected. He lays them down close to the *dviyajus* brick. The *dviyajus* brick is the Yajamāna and thus he endows the Yajamāna with testicles.

16. He then lays down the *viśvajyoti* brick. Indeed Agni is the first *viśvajyoti*, because Agni is all the light in this world. It is Agni he thus lays down. He places it close to the *retassic* bricks. The *retassics* being these two worlds, he places Agni close to them. He places (the *viśvajyoti*) in between the two *retassics*, because Agni is in between these two worlds.

17. Again why he lays down the *viśvajyoti* brick is this — the *viśvajyoti* is progeny, for, progeny is the entire illumination (*viśva-jyoti*). He thereby lays procreative power (into *Agni*-altar). He lays it down close to the *retassic* bricks. The *retassics* being the testicles, he places procreative power inseparable from the testicles. He places it between (those two *retassics*) because the progeny is produced within the testicles.

18. While laying it down, he chants –"May Prajāpati settle you", for, it was Prajāpati who discovered this first *citi* (layer). "On the back of the earth is this brilliant one" – for, the brilliant one, i.e. the Agni is on the back of this earth. "For all *prāṇas, apānas* and *vyānas* "— *viśvajyoti* is indeed *prāṇa* and *prāṇa* is (essential) for this whole universe. "Give all the light" (meaning) 'may you endow light on the entire universe.' "Agni is your overlord" – thereby he makes Agni overlord of this earth. After settling, he recites the *Sūdadohasa* chant. Its significance has been explained.

अथर्तव्ये उपदधाति ऋतव एते यदृतव्ये ऋतूनेवैतदुपदधाति मधुश्च माधवश्च वासन्तिका ऋतू इति नामनी एनयोरेते नामभ्यामेवैने एतदुपदधाति द्वे इष्टके भवतो द्वौ हि मासावृतुः सकृत्सादयत्येकं तदृतुं करोति ।।१९ ।।

तद्यदेते अत्रोपदधाति संवत्सर एषोऽग्निरिम उ लोकाः संवत्सरस्तस्यायमेव लोकः प्रथमा चितिरयमस्य लोको वसन्त ऋतुस्तद्यदेते अत्रोपदधाति यदेवास्यैते आत्मनस्तदस्मिन्नेतत्प्रतिदधाति तस्मादेते अत्रोपदधाति ।।२० ।।

यद्वेवैतेऽत्रोपदधाति प्रजापतिरेषोऽग्निः संवत्सर उ प्रजापतिस्तस्य प्रतिष्ठैव प्रथमा चितिः प्रतिष्ठोऽस्य वसन्त ऋतुस्तद्यदेतेऽत्रोपदधाति यदेवास्यैते आत्मनस्तदस्मिन्नेतत्प्रतिदधाति तस्मादेतेऽत्रोपदधाति ते अनन्तर्हिते विश्वज्योतिष उपदधाति प्रजा वै विश्वज्योतिरनन्तर्हितास्तत्प्रजा ऋतुभ्यो दधाति तस्मात्प्रजा ऋतूनेवानुप्रजायन्त ऋतुभिर्ह्येव गर्भेऽनन्तꣳ सम्पश्यन्त्यृतुभिर्जातम् ।।२१ ।।

अथाषाह्ळामुपदधातीयं वा अषाळ्हेमामेवैतदुपदधाति तां पूर्वार्ध उपदधाति प्रथमाहीयमसृज्यत सा यदषाळ्हा नाम देवाश्चासुराश्चोभये प्राजापत्या अस्पर्धन्त ते देवा एतामिष्टकामपश्यन्नषाळ्हामिमामेव तामुपादधत तामुपधायासुरान्त्सपत्नान् भ्रातृव्यानस्मात्सर्वस्मादसहन्त यदसहन्त तस्मादषाळ्हा तथैवैतद्यजमान एतामुपधाय द्विषन्तं भ्रातृव्यमस्मात्सर्वस्मात्सहते ।।२२ ।।

यद्वेवाषाळ्हामुपदधाति वाग्वा अषाळ्हा वाचैव तद्देवा असुरान्त्सपत्नान्भ्रातृव्या- नस्मात्सर्वस्मादसहन्त तथैवैतद्यजमानो वाचैव द्विषन्तं भ्रातृव्यमस्मा- त्सर्वस्मात्सहते वाचमेव तद्देवा उपादधत तथैवैतद्यजमानो वाचमेवोपधत्ते ।।२३ ।।

19. He then lays down the two *ṛtavyā* bricks. These two *ṛtavyā* bricks are the seasons and thus he places the seasons(while placing, he chants). "*Madhu* and *Mādhava,* the two spring seasons" – these are the names of those two; thus by these names he lays them down. There are two bricks because two months are a season. He settles them once and thereby makes the two into one season.

20. Why he is placing these (two *ṛtavyā* bricks) is this – this *Agni*-altar is the year and the year is these worlds. Of them, this terrestrial world forms the first layer and the spring season is also this world; this year. By placing these here, he restores to the *Agni*-altar those two(the first layer and the spring season) which belong to his (*Agni*-altar's) body.

21. Again why he places these (*ṛtavyā* bricks) here – this *Agni*-altar is Prajāpati and Prajāpati is the year. His foundation is the first *citi* and the spring season is also foundation of this year. By placing these here, he restores to Prajāpati those two(the first layer and the spring season) which belong to his (Prajāpati's) body. Hence he places them(*ṛtavyā* bricks) here. He places them close to the *viśvajyoti* brick. *Viśvajyoti* is the progeny and he places the progeny unseparated from the seasons. That is why, progeny is produced in accordance with the seasons. Because people calculate(the age of man) by seasons both in his state of embryo and in the state of being born.

22. Then he lays down the *āṣāḷhā* (brick of that name). *Aṣāḷhā* being this earth, it is this earth he thus lays down. He places it in the front half (of the altar-site) for, this earth was created first. Now why it is called *aṣāḷhā*– the gods and Asuras, both of Prajāpati, quarrelled. Those gods discovered this *iṣṭakā, aṣāḷhā,* (in the form of) this earth. They placed it (in the altar) and by placing it, they overcame the Asuras, their spiteful rivals and drove them out of this universe. Inasmuch as they encountered and won (*arahanta*), it is called *aṣāḷha.* In the same way this Yajamāna, after laying that brick, drives away his spiteful enemy from this earth.

23. Again why he places the *aṣāḷhā* brick – *aṣālhā* is speech and by means of speech, the gods then drove away the Asuras, their spiteful enemies from all these worlds. In like manner this Yajamāna conquers his hateful foes by means of speech. (Then) the gods used only the speech (to vanquish the Asuras). In the same way, this Yajamāna also employed speech (to vanquish his foe).

सेयं वामभृत्प्राणा वै वामं यद्धि किं च प्राणीयं तत्सर्वं बिभर्ति तेनेयं वामभृद्वाग्घत्वेव वामभृत्प्राणा वै वामं वाचि वै प्राणेभ्योऽन्नं धीयते तस्माद्वाग्वामभृत्त एते सर्वे प्राणा यदषाळ्हा तां पूर्वार्ध उपदधाति पुरस्तात्तत्प्राणान्दधाति तस्मादिमे पुरस्तात्प्राणास्तान्नान्यया यजुष्मत्येष्टकया पुरस्तात्प्रत्युपदध्यादेतस्यां चितौ नेत्प्राणानपिदधानीति यद्वपस्याः पञ्चपुरस्तादुपदधात्यन्नं वा आपो न पिहिता उ वा अन्नेन प्राणास्तामनन्तर्हितामृतव्याभ्यामुपदधात्यृतुषु तद्वाचं प्रतिष्ठापयति सेयं वागृतुषु प्रतिष्ठिता वदति ।।२४।

तदाहुर्यत्प्रजा विश्वज्योतिर्वागषाळ्हाथ कस्मादन्तरेणर्तव्ये उपदधातीति संवत्सरो वा ऋतव्ये संवत्सरेण तत्प्रजाभ्यो वाचमन्तर्दधाति तस्मात्संवत्सरवेलायां प्रजा वाचं प्रवदन्त्यषाळ्हासि सहमानेत्यसहन्त ह्येतया देवा असुरान्त्सहस्वारातीः सहस्व पृतनायत इति यथैव यजुस्तथा बन्धुः सहस्रवीर्यासि सा मा जिन्वेति सर्वं वै सहस्रꣳ सर्ववीर्यासि सा मा जिन्वेत्येतत्सादयित्वा सूददोहसाधिवदति तस्योक्तो बन्धुः ।।२५।।

तदाहुः कस्मादभि स्वयमातृण्णामन्या इष्टका उपधीयन्ते प्राच्य एता[६] इति द्वौ वै योनी इति ब्रूयाद्देवयोनिरन्यो मनुष्ययोनिरन्यः प्राचीनप्रजनना वै देवाः प्रतीचीनप्रजनना मनुष्यास्तद्यदेताः प्राचीरुपदधाति देवयोनेरेव तद्यजमानं प्रजनयति ।।२६।। इति प्रथमं ब्राह्मणम् ।।

द्वितीयं ब्राह्मणम्

कूर्ममुपदधाति रसो वै कूर्मो रसमेवैतदुपदधाति यो वै स एषां लोकानामप्सु [१]प्रविद्धानां पराङ्रसोऽत्यक्षरत्स एष कूर्मस्तमेवैतदुपदधाति यावानु वै रसस्तावानात्मा स एष इम एव

६. प्राच्यइति My, H

१. प्राविद्रातां TE

24. This earth is one that bears the desired(things) and *prāṇas* are the desired(things); for, this earth bears every breathing being. Hence it is that one which bears the desired (things). But speech (mouth) is also one that bears the desired (things), for, the *prāṇas* are desirable things. It is through the mouth that food is supplied to the *prāṇas*. Therefore, mouth is one that bears the desired (thing). That which is the *aṣāḷhā* (brick) is (same as) all these *prāṇas*. He places it in the front part (of the altar). So these *prāṇas* are laid in front(of the *Agni*-altar). That is why the (channels of) *prāṇas* are in the front-side of (man's) body. He should not in this layer cover this (*aṣāḷhā* brick) in front with any other *yajuṣmati* brick, lest he obstructs the *prāṇa* (passages). The reason for his placing the five *apasyā* bricks in front (of this *aṣāḷhā*) is because, *ap* (water) is food and by food the passages of *prāṇas* are not obstructed. He places the *aṣāḷhā* close to the two *ṛtavyā* bricks. Thus he establishes that speech in the seasons. This speech (mouth) getting established in the seasons, speaks.

25. Now they (some) ask –"If *viśvajyoti* is progeny and *aṣāḷhā* is speech, why does he place the two *ṛtavyā* bricks between them?" The *ṛtavyās* being the year, he separates speech from progeny by the year and hence children start speaking after one year (on completion of one year of age). (He lays down *aṣāḷhā*, chanting) "You are *aṣāḷhā*, the conqueror" because the gods conquered Asuras by means of that. "Vanquish enemies! Vanquish the hostile!" – as the text, so the meaning. "You are thousand-powered, you speed me" – a thousand means all and (it means) 'you have all powers; you encourage me'. After settling it, he recites the *Sūdadohasa* chant, the purport of which has been explained.

26. Now they ask, "Why are those other bricks placed in front of the *svayamātṛṇṇā* ?" Let him reply – "There are two wombs; the one being the womb of the gods and the other the womb of humans." The gods have their birth in the east (or first) and the men have their birth in the west (or next). Now by placing these bricks in front (of the *svayamātṛṇṇā* which is the Yajamāna), he causes the Yajamāna to be born from the womb of the gods. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. He then places a(live) tortoise. Tortoise is indeed life-sap; and by this he actually puts life-sap into it (the altar). This tortoise is that life-sap of these worlds which oozed out from them when they got drowned

लोकास्तस्य यदधरं कपालमयꣳ स लोकस्तत्प्रतिष्ठितमिव भवति प्रतिष्ठित इव ह्ययं लोकोऽथ यदुत्तरꣳ सा द्यौस्तद्व्यवगृहीतान्तमिव भवति व्यवगृहीतान्तेव हि द्यौरथ यदन्तरा तदन्तरिक्षꣳ स एष इम एव लोका इमानेवैतल्लोकानुपदधाति ।।१ ।।

तमभ्यनक्ति दध्ना मधुना घृतेन दधि हैवास्य लोकस्य रूपं घृतमन्तरिक्षस्य मध्वमुष्य स्वेनैवैनमेतद्रूपेण समर्धयत्यथो दधि हैवास्य लोकस्य रसो घृतमन्तरिक्षस्य मध्वमुष्य स्वेनैवैनमेतद्रसेन समर्धयति ।।२ ।।

मधु वाता ऋतायत इति यां वै देवतामृगभ्यनूक्ता यां यजुः सैव देवता सर्क्सो देवता तद्यजुस्तद्धैतन्मध्वेवैष त्रिचो रसो वै मधु रसमेवास्मिन्नेतद्दधाति गायत्रीभिस्तिसृभिस्तस्योक्तो बन्धुः ।।३ ।।

स यत्कूर्मो नामैतद्वै रूपं कृत्वा प्रजापतिः प्रजा असृजत यदसृजताकरोत्तद्यदकरोत्तस्मात्कूर्मः कश्यपो वै कूर्मस्तस्मादाहुः सर्वाः प्रजाः काश्यप्य इति स य स कूर्मोऽसौ स आदित्योऽमुमेवैतदादित्यमुपदधाति तं पुरस्तात्प्रत्यञ्चमुपदधात्यमुं तदादित्यं पुरस्तात्प्रत्यञ्चं दधाति तस्मादसावादित्यः पुरस्तात्प्रत्यङ् धीयते दक्षिणतोऽषाळ्हायै वृषा वै कूर्मो योषाषाळ्हा दक्षिणतो वै वृषा योषामुपशेतेऽरत्निमात्रेऽरत्निमात्राद्धि वृषा योषामुपशेते सैषा सर्वासामिष्टकानां महिषी यदषाळ्हैतस्यै दक्षिणतः सन्त्सर्वासामिष्टकानां दक्षिणतो भवति ।।४ ।।

यद्वेव कूर्ममुपदधाति प्राणो वै कूर्मः प्राणो हीमाः सर्वाः प्रजाः करोति प्राणमेवैतदुपदधाति तं पुरस्तात्प्रत्यञ्चमुपदधाति पुरस्तात्तत्प्रत्यञ्च प्राणं दधाति तस्मात्पुरस्तात्प्रत्यङ्प्राणो धीयते पुरुषमभ्यावृत्तं यजमाने तत्प्राणं दधाति दक्षिणतोऽषाळ्हायै प्राणो वै कूर्मो वागषाळ्हा प्राणो वै वाचो वृषा प्राणो मिथुनम् ।।५ ।।

in the waters. That very sap he now lays down (on *Agni*-altar). The body is as much extent as the life-sap. So, that tortoise is these worlds. This (terrestrial world) is that lower shell of it. It is fixed as it were; for, this earth is fixed as it were. That upper shell of it is yonder sky. It has its edges bent down as it were; for, yonder sky has its edges (horizons) bent down as it were. What is in between (the shells) is the aerial region. Thus that (tortoise) is these worlds. By placing it, he lays down the three worlds themselves.

2. He anoints it (tortoise) with curd, honey and ghee; curd is the form of this (terrestrial) world; ghee is the form of the aerial region and honey, of yonder sky. Thus he enriches it with its own life-sap.

3. (He says) "Honey, the winds pour forth for the virtuous"– to whatever deity the *Ṛk* mantra or the *Yajus* formula refers, that very deity is that *Ṛk* mantra and that very deity is that *Yajus* formula. This set of three chants is honey and honey is life-sap; it is life-sap he thus supplies to him (the *Agni*-altar). With these three (chants) in Gāyatrī metre the purport of this has already been explained.

4. And why it is named *kūrma* is this – Prajāpati, after having assumed that form, created living beings. When he created, he actually did (*akarot*) and inasmuch as he did (*kṛ*), he is called *kūrma* and it is same as Kaśyapa. So it is said that all creatures are of Kaśyapa. That which is tortoise is yonder sun. It is yonder sun whom he lays down (on the altar). He places it in front with the head towards the rear (west). He thus places that sun in the front side so that it moves towards the west. That is why, sun rises in the east and moves towards the west. (He places it) on the right side of the *aṣāḷhā* brick, because, the tortoise is a male and the *aṣāḷhā* a female and the male lies on the right side of the female. (It is placed) at a cubit away; for, the male lies at a cubit distance from the female. The *aṣāḷhā* is the queen among bricks and being to the right side of *aṣāḷhā*, it (tortoise) is on the right side of all the bricks.

5. And again, why he places a tortoise is because the tortoise is the *prāṇa* (breath), for, it is *prāṇa* that makes all these creatures and thereby it is the *prāṇa*, he places into him (the altar). He places it in front, with face towards the back (west) because *prāṇa* is taken in from the front and goes backwards. He places it (tortoise) by the side of the goldman and thereby infuses *prāṇa* into the Yajamāna. He places it to the right of the *aṣāḷhā* brick, for, the tortoise is *prāṇa* and *prāṇa* is the male partner of speech (the female).

अपां गम्भन्त्सीदेत्येतद्धापां गम्भिष्ठं यत्रैष एतत्तपति मा त्वा सूर्योऽभिताप्सीन्माग्निर्वैश्वानर इति मैव त्वा सूर्यो हिꣳसीन्मो अग्निर्वैश्वानर इत्येतदच्छिन्नपत्राः प्रजा अनुवीक्षस्वेतीमा वै सर्वाः प्रजा या इमा इष्टकास्ता अरिष्टा अनार्ता अनुवीक्षस्वेत्येतदनु त्वा दिव्या वृष्टिः सचतामिति यथैवैनं दिव्या वृष्टिरनुसचेतैवमेतदाह ।।६ ।।

अथैनमेजयति त्रीन्त्समुद्रान्त्समसृपत्स्वर्गानितीमे वै त्रयः समुद्रास्स्वर्गालोकास्तानेष कूर्मो भूत्वानुसꣳससर्पापां पतिर्वृषभ इष्टकानामित्यपाꣳ ह्येष पतिर्वृषभ इष्टकानां पुरीषं वसानः सुकृतस्य लोक इति पशवो वै पुरीषं पशून्वसानः सुकृतस्य लोक इत्येतत्तत्र गच्छ यत्र पूर्वे परेता इति तत्र गच्छ यत्रैतेन पूर्वे कर्मणेयुरित्येतन्मही द्यौः पृथिवी च न इति महती द्यौः पृथिवी च न इत्येतदिमं यज्ञं मिमिक्षतामितीमं यज्ञमवतामित्येतत्पिपृतां नो भरीमभिरिति बिभृतां नो भरीमभिरित्येतद्द्यावापृथिव्ययोत्तमयोपदधाति द्यावापृथिव्यो हि कूर्मः ।।७ ।।

त्रिभिरुपदधाति त्रय इमे लोका अथो त्रिवृदग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवैनमेतदुपदधाति त्रिभिरभ्यनक्ति तत्षट्तस्योक्तो बन्धुरवका अधस्ताद्भवन्त्यवका उपरिष्टादापो वा अवका अपामेवैनमेतन्मध्यतो दधाति सादयित्वा सूददोहसाधिवदति तस्योक्तो बन्धुः ।।८ ।।

अथोलूखलमुसले उपदधाति विष्णुरकामयतान्नादः स्यामिति स एते इष्टके अपश्यदुलूखलमुसले ते उपाधत्त ते उपधायान्नादोऽभवत्तथैवैतद्यजमानो यदुलूखलमुसले उपदधाति येन रूपेण यत्कर्म कृत्वा विष्णुरन्नादोऽभवत्तेन रूपेण तत्कर्म कृत्वान्नादोऽसानीति

6. (He places the tortoise saying) " Be seated in the depth of the waters" for, yonder sun burns in the depth of the (heavenly) waters. "Lest the sun or *Agni-Vaiśvānara* should scorch you" – (meaning) 'so that the sun or *Agni-Vaiśvānara* does not harm you'. "Have an eye on the creatures whose wings are uncut" – these bricks are the creatures and they are undamaged or unbroken and (he means) 'safeguard them.' "Let them (bricks) be drenched with divine downpour" -- (meaning) 'safeguard them by cooling them with divine rains'.

7. He then moves it (tortoise) (saying), "He travelled over the three oceans leading to the heavens" (meaning) 'these three oceans are the heavenly regions and they were traversed after assuming the form of tortoise'. "Lord of the waters; the bull among bricks" – for, indeed the tortoise is the lord of the waters and the bull (best) among the bricks. "Endowing cattle unto the Yajamāna (covering the cattle in the form of bricks) go thee to that abode to which those with meritorious deeds have gone"– (meaning) 'you go to that abode to which others (other tortoises earlier laid down in this manner on the altar) have gone' i.e. you go there where your predecessors have gone by this performance. (He says) "The mighty sky and the earth; that is, the great sky and the earth, shall assemble this sacrifice of ours." (It means) 'let the great sky and the great earth put together or protect this sacrifice of ours.' "They (sky and earth) shall fill us with nourishments." That is, they shall nourish us with food. With the last (chant) relating to the sky and the earth, he places it (tortoise) down, for, the tortoise represents heaven and earth.

8. With three chants he places it on (the altar) – for, there are three worlds and Agni is threefold; as great as Agni is, as great as is his size, by so much he thus places it. With three mantras he anoints it (tortoise) that makes six and the significance of this number is already explained. There are *avakā* plants below and *avakā* plants above (the tortoise). The *avakā* plant is water and he thus places it amidst waters. Having settled it, he recites the *Sūdadohasa* chant upon it and the significance of this has already been said.

9. He then places a mortar and pestle (on the altar). Viṣṇu desired, "May I become an eater of food." He discovered these two bricks, the mortar and pestle. He placed them on the altar and thereby he became *annāda* (eater of food). In like manner, when this Yajamāna

तदेतत्सर्वमन्नं यदुलूखत्कमुसले उलूखलमुसलाभ्याᳲ ह्येवान्नं क्रियत उलूखल-मुसलाभ्यामद्यते ।।९ ।।

ते रेतः सिचोर्वेलयोपदधाति पृष्ट्यो वै रेतः सिचौ मध्यमु पृष्टयो मध्यत एवास्मिन्नेतदन्नं दधात्युत्तरे उत्तरमेवास्मादेतदन्नं दधात्यरत्निमात्रेऽरत्नि-मात्राद्ध्यन्नमद्यते ।।१० ।।

प्रादेशमात्रे भवतः प्रादेशमात्रो वै गर्भो विष्णुरन्नमेतदात्मसम्मितमेवास्मिन्नेतदन्नं दधाति यदु वा आत्मसम्मितमन्नं तदवति तन्न हिनस्ति यद्भूयो हिनस्ति तद्यत्कनीयो न तदवति ।।११ ।।

औदुम्बरे भवत ऊर्ग्वै रस उदुम्बर ऊर्जमेवास्मिन्नेतद्रसं दधात्यथो सर्व एते वनस्पतयो यदुदुम्बर एते उपदधत्सर्वान्वनस्पतीनुपदधाति रेतः सिचोर्वेळयेमे वै रेतः सिचावनयोस्तद्वनस्पतीन्दधाति तस्मादनयोर्वनस्पतयश्चतुः स्रक्ति भवति चतस्रो वै दिशः सर्वासु तद्दिक्षु वनस्पतीन्दधाति तस्मात्सर्वासु दिक्षु वनस्पतयो मध्ये संगृहीतं भवत्युलूखलरूपतायै ।।१२ ।।

यद्वेवोलूखलमुसले उपदधाति प्रजापतेर्विस्रस्तात्प्राणो मध्यत उदचिक्रमिषत्तमन्नेनागृह्णात्तस्मात्प्राणोऽन्नेन गृहीतो योह्येवान्नमत्ति स प्राणिति प्राणे गृहीतेऽस्मादन्नमुदचिक्रमिषत्तत्प्राणेनागृह्णात्तस्मात्प्राणेनान्नं गृहीतं योह्येव प्राणिति सोऽन्नमत्येतयोरुभयोर्गृहीतयोरस्मादूर्गुदचिक्रमिषत्तामेताभ्यामुभाभ्यामगृह्णात्तस्मादे-ताभ्यामुभाभ्यामूर्गृहीता योह्येवान्नमत्ति स प्राणिति तमूर्जयत्यूर्जि गृहीतायामस्मादेते उभे

places a mortar and pestle thereon, he thinks 'let me become an eater of food, in the same way in which Viṣṇu became an eater of food.' The mortar and pestle represent all (kinds of) food, for, it is by the mortar and pestle food is prepared by using them it (food) is eaten.

10. He places it at a distance (to the north of the naturally perforated brick) as the *retassic* bricks are (to the east of the naturally perforated brick). *Retassics* are the ribs and ribs are in the middle of the body. He thus places food in his (*Agni*-altar's) middle. i.e. on the upper side (of the *svayamātṛṇṇā*). He places the food upon the altar at the distance of a cubit, for, food is eaten by hand (when it is) at a cubit distance.

11. They (the mortar and pestle) should be span long each, because Viṣṇu as an embryo was measuring a span. These (mortar and pestle) being food, he thereby places food in (Agni-Viṣṇu) equal to his body. Indeed that food which is proportionate to the body is healthy. It does not harm. If it is in excess, it affects; if less, it does not nourish.

12. The mortar and pestle are of *udumbara* wood and *udumbara* is vigour and essence. Thereby he deposits vigour and essence into him(altar). *Udumbara* is the representative of all trees and placing these two(made of *udumbara*) he places all the trees. They are placed at a distance (equal to the distance of) *retassic* bricks. These two(worlds) are *retassic* (that drop seeds). This way he puts trees in these two worlds(sky and earth). That is why, there are trees in these two worlds. It(the mortar) has four corners. There are four quarters and it amounts to his placing the trees on all four quarters. It (the mortar) has a thin middle to give it the shape of a mortar.

13. Again why he places the mortar and pestle–when Prajāpati got exhausted, the vital air wanted to go out of him. He stopped it(from going out) by means of food. Hence *prāṇa*(vital air) is retained by food and he who eats food, breathes. When the vital air was kept back, the food was about to go out of him(Prajāpati). He kept it back by means of breath, hence food is retained by *prāṇa* and therefore he who breathes, eats food. When those two(*anna* and *prāṇa*) were retained, strength wanted to go out of him. He stopped it by those two (food and breath). Hence strength is retained by those two(*anna* and *prāṇa*) and that is why,

उदचिक्रमिषतां ते ऊर्जा गृह्णात्तस्मादेते उभे ऊर्जा गृहीते यꣳ ह्येवोर्जयति स प्राणिति सोऽन्नमत्ति तान्येतान्यन्योऽन्येन गृहीतानि तान्यन्योऽन्येन गृहीत्वात्मन्प्रापादयत तदेतदन्नं प्रपद्यमानꣳ सर्वे देवा अनुप्रापद्यन्तान्नजीवनꣳ हीदꣳ सर्वम् ।।१३।।

तदेष श्लोकोऽभ्युक्तस्तद्वै स प्राणोऽभवदिति तद्धि स प्राणोऽभवन्महान्भूत्वा प्रजापतिरिति महान्हि स तदभवद्यदेनमेते देवाः प्रापद्यन्त भुजो भुजिष्यावित्वेति प्राणो वै भुजोऽन्नं भुजिष्या एतत्सर्वं वित्वेत्येतद्यत्प्राणान्प्राणयत्पुरीत्यात्मा वै पूर्यद्वै प्राणान्प्राणयत्तस्मात्प्राणा देवा अथ यत्प्रजापतिः प्राणयत्तस्मादु प्रजापतिः प्राणो यो वै स प्राण एषा सा गायत्र्यथ यत्तदन्नमेष स विष्णुर्देवताथ या सोर्गेष स उदुम्बरः ।।१४।।

सोऽब्रवीदयं वाव मा सर्वस्मात्पाप्मन उदभार्षीदिति यदब्रवीदुदभार्षीन्मेति तस्मादुदुम्भर उदुम्भरो ह वै तमुदुम्बर इत्याचक्षते परोक्षं परोक्षकामा हि देवा उरु मेऽकरदिति तस्मादुरुकरमुरूकरꣳ ह वै तदुलूखलमित्याचक्षते परोक्षं परोक्षकामा हि देवाः सैषा सर्वेषां प्राणानां योनिर्यदुलूखलꣳ शिरो वै प्राणानां योनिस्तत्प्रादेशमात्रं भवति प्रादेशमात्रमिव हि शिरश्चतुःस्रक्ति भवति चतुःस्रक्तीव हि शिरो मध्ये संगृहीतं भवति मध्ये संगृहीतमिव हि शिरस्तं यत्र देवाः समस्कुर्वंस्तदस्मिन्नेतत्सर्वं मध्यतो दधुः प्राणमन्नमूर्जं तथैवास्मिन्नयमेतद्दधाति रेतः सिचोर्वेलया पृष्ट्यो वै रेतःसिचौ मध्यमु पृष्ट्यो मध्यत एवास्मिन्नेतत्सर्वं दधाति ।।१५।।

विष्णोः कर्माणि पश्यतेति वीर्यं वै कर्म विष्णोर्वीर्याणि पश्यतेत्येतद्यतो व्रतानि पस्पश इत्यन्नं वै व्रतं यतोऽन्नꣳ स्पाशयां चक्र इत्येतदिन्द्रस्य युज्यः सखेतीन्द्रस्य ह्येष युज्यः सखा

he who eats food, breathes and he gets strengthened. When strength was halted, those two(*anna* and *prāṇa*) wanted to get out and they were stopped by strength. Hence these two are held by strength. That is why, he who is strong, he breathes and he eats food. These are thus retained by one another. Having kept them back by one another, Prajāpati made them to enter unto his self. When that food entered(his self) all the gods entered along with it, for everything here is sustained by food.

14. This verse is said in that connection – "Then he became that very breath"— for, he indeed became that *prāṇa*. "Having become the great Prajāpati" – for, he indeed became great when those gods entered him. "He became enjoyer after having obtained the(objects of) pleasure" – objects of pleasure are, of course, the vital airs and the food. Thus having obtained all that; "When he breathed the *prāṇa* into the city" – city is indeed the body; he breathed in the *prāṇa* into his self. Hence *prāṇa* is god. It was Prajāpati who breathed and so Prajāpati is *prāṇa*. That which is *prāṇa* is same as this Gāyatrī. That which is food is this god Viṣṇu. That which is *udumbara* (the wood out of which mortar and pestle are made) is the vigour (strength).

15. He(Prajāpati) said, "This (*udumbara*) has lifted me up (*udabhārṣīt*) from all evil." By saying *udabhārṣīt*, it became *udumbhara* by name. *Udumbhara* became *udumbara* because gods like mystic appellations. He said, "Wide space (*uru*) shall be made(*karat*) for me." Hence it is *urukara* which indeed became *ulūkhala* (mortar), a mystic name, since gods like mystic appellations. That mortar is the womb of all *prāṇas* and the womb of the *prāṇas* is the head. It (the mortar)has the measure of a span(*prādeśa* – length from the tip of the thumb to the tip of the forefinger), for, the head is of a measure of a span. (It is) four-cornered; for, the head is four-cornered as it were. It is thin in the middle; for the head is thin as it were in the middle. When the gods revived him(Prajāpati), they put into him all these; *prāṇa*, food and vigour in the middle part (of his body). In the same manner, this Yajamāna places all these in this(altar). He keeps them at the same distance as the *retassics*. The *retassics* are the ribs and the ribs happen to be in the middle. In this way he places all these in the middle.

16. (He places them by saying) "Notice the actions of Viṣṇu." Actions mean 'vigour ' and it means 'observe the exploits of Viṣṇu.' (He

द्विदेवत्ययोपदधाति द्वे ह्युलूखलमुसले सकृत्सादयति समानं तत्करोति समानꣳ ह्येतदन्नमेव सादयित्वा सूददोहसाधिवदति तस्योक्तो बन्धुः ।।१६ ।।

अथोखामुपदधाति योनिर्वा उखा योनिमेवैतदुपदधाति तामुलूखल उपदधात्यन्तरिक्षं वा उलूखलं यद्वै किं चास्यामूर्ध्वमन्तरिक्षमेव तन्मध्यं वा अन्तरिक्षं मध्यतस्तद्योनिं दधाति तस्मात्सर्वेषां भूतानां मध्यतो योनिरपि वनस्पतीनाम् ।।१७ ।।

यद्वेवोखामुपदधाति यो वै स प्रजापतिर्व्यस्रꣳसतैषा सोखेमे वै लोका उखेमे लोकाः प्रजापतिस्तामुलूखल उपदधाति तदेनमेतस्मिन्त्सर्वस्मिन्प्रतिष्ठापयति प्राणेऽन्न ऊर्ज्यथो एतस्मादेवैनमेतत्सर्वस्मादनन्तर्हितं दधात्यथोपशयां पिष्ट्वा लोकभाजमुखां कृत्वा पुरस्तादुखाया उपनिवपत्येष हैतस्यै लोकस्तथो हास्यैषानन्तर्हिता भवति ।।१८ ।।

तदाहुः कथमस्यैषा पक्वा शृतोपहिता भवतीति यदेव यजुष्कृता तेनाथो यद्वै किञ्चैतमग्निं वैश्वानरमुपनिगच्छति तत एव तत्पक्वꣳ शृतमुपहितं भवति ।।१९ ।।

ध्रुवासि धरुणेति तस्योक्तो बन्धुरितो जज्ञे प्रथममेभ्यो योनिभ्यो अधि जातवेदा इत्येतेभ्यो हि योनिभ्यः प्रथमं जातवेदा अजायत स गायत्र्या त्रिष्टुभानुष्टुभा च देवेभ्यो हव्यं वहतु प्रजानन्नित्येतैर्वा एष छन्दोभिर्देवेभ्यो हव्यं वहति प्रजानन्निषे राये रमस्व सहसे द्युम्न ऊर्जे अपत्यायेत्येतस्मै सर्वस्मै रमस्वेत्येतत्सम्राळसि स्वराळसीति सम्राट् च ह्येष स्वराट् च

says) "By which he obtained *vratas.*" *Vratas* mean food and it means 'by which (exploits) he won food.' "He is the worthy friend of Indra" — of course, he (Viṣṇu) is the worthy partner of Indra. He places them (the mortar and pestle) with a chant related to two deities(Viṣṇu and Indra) because the mortar and pestle are the two. He keeps them together so that those two deities become one; because food is one. After placing them, he recites the *Sūdadohasa* chants, the purport of which has already been said.

17. Now he places the *ukhā* (the earthen pan). *Ukhā* is the womb. This way, he places the womb in that(altar). He places it (*ukhā*) upon the mortar, because mortar is the aerial region. That which is above the earth is the aerial region. The middle portion also is aerial region. So he places that womb in the middle. Thereby for all beings, the womb is in the middle, even for the trees.

18. And why he places the *ukhā* – that Prajāpati who disintegrated, is none else than this fire-pan (*ukhā*). For, *ukhā* is these worlds and Prajāpati is these worlds. He places her (*ukhā*) on the mortar. He thereby establishes it in all these i.e. *prāṇa,* food and vigour and he places it in such a way that it is not separated from all that. Having then pounded the *upaśaya* (the remaining clay after making the *ukhā*) and having settled down the *ukhā,* he puts that pounded *upaśaya* in front of the *ukhā.* This is its place. By this, it (*upaśaya*) is not distanced from all that.

19. Now the question arises —" How can this clay (*upaśaya*) be placed as if it is cooked or baked ?" Because, it is (prepared) according to a *Yajus* formula(according to a prescribed rule) and moreover whatever comes into contact with *Agni-Vaiśvānara* is to be taken for one having been cooked and baked.

20. (He places the *ukhā* saying) "You are steady, you are supporting." This has been explained. " From here he was at first born, from these wombs, that knower of everything born" — because, from these wombs, indeed the *Jātavedā*(the one who knows all the creatures) was born. Let him through, the Gāyatrī, Triṣṭubh and Anuṣṭubh metres, aware of his authority, carry the offerings to the gods – indeed he (Agni) knowing his authority carries the offerings to the gods by means of these metres. (He says) "For vigour, for wealth, you flourish, for strength, for

सारस्वतौ त्वोत्सौ प्रावतामिति मनो वै सरस्वान्वाक्सरस्वत्येतौ सारस्वता उत्सौ तौ त्वा प्रावतामित्येतद्वाभ्यामुपदधाति तस्योक्तो बन्धुः ।।२० ।।

अथैनामभिजुहोत्येतद्वा अस्यामेतत्पूर्वꣳ रेतः सिक्तं भवति सिकतास्तदेतदभिष्करोति तस्माद्योनौ रेतस्सिक्तमभिक्रियत आज्येन जुहोति स्रुवेण स्वाहाकारेण द्वाभ्यामाग्नेयीभ्यां गायत्रीभ्यां तस्योक्तो बन्धुरग्ने युक्ष्वा हि ये तव युक्ष्वा हि देवहूतमानिति युक्तवतीभ्यामिदमेवैतद्योनौ रेतो युनक्ति तस्माद्योनौ रेतो युक्तं न निष्पद्यते ।।२१ ।।

स यदि संवत्सरभृतः स्यादथाभिजुहुयात्सर्वं वै तद्यत्संवत्सरभृतः सर्वं तद्यदभिजुहोत्यथ यद्यसंवत्सरभृतः स्यादुपैव तिष्ठेता सर्वं वै तद्यदसंवत्सरभृतोऽसर्वं तद्यदुपतिष्ठते भित्त्वेव जुहुयात् ।।२२ ।।

पशुरेष यदग्निः सोऽत्रैव सर्वः कृत्स्नः सꣳस्कृतस्तस्यावाङ् प्राणः स्वयमातृण्णा श्रोणी द्वियजुः पृष्ट्यो रेतस्सिचौ कीकसा विश्वज्योतिः ककुदमृतव्ये ग्रीवा अषाळ्हा शिरः कूर्मो ये कूर्मे प्राणा ये शीर्षन्प्राणास्ते ते ।।२३ ।।

तं वा एतमित ऊर्ध्वं प्राञ्चं चिनोत्यसौ वा आदित्य एषोऽग्निरमुं तदादित्यमित ऊर्ध्वं प्राञ्चं दधाति तस्मादसावादित्य इत ऊर्ध्वः प्राङ् धीयते ।।२४ ।।

glory, for energy, for offspring" (means) for all that you flourish. "Thou art the emperor and thou art the self-ruling"; for, "He is the ruler of all and he rules over himself." "May the two *sārasvata* walls protect thee" – *sārasvata* is the mind and Sarasvatī is the speech. These two (mind and speech) are the two walls and (it means) 'may these protect you.' With these two(chants), he places it (*ukhā*); the purport of this has been explained, and moreover, it has two forms, i. e. that of clay and waters. After placing it, he recites the *Sūdadohasa* chants; the significance of which has been told.

21. Now on this, he makes offering. Earlier, seed in the form of sand has been put on it. Now he gives a shape to it. That is why, the seed after reaching the womb assumes a shape. He makes an offering of ghee, with the *sruvā* (ladle) with the chanting of *Svāhā*. With two mantras (he makes the offering); one of them has Agni as its deity and the other has Gāyatrī as its deity. The purport of this has been explained. (He says) "Yoke those good horses of thine – which run keeping up to your prowess. Becoming of one who fights in a chariot; yoke these horses efficient in calling these gods. O Agni.! Take thy position like the ancient Hotā." In both these mantras, the word '*yuj*' occurs. So they enable to place the seed in the womb. By this, the seed that is stationed in the womb does not get lost.

22. If the fire in the *ukhā* has been there for a full year, then, he should now make the offering, because, Agni maintained for a year, is everything. Whatever is preserved for a year is everything. If it (Agni) is not one maintained for a year, let him only stand by in prayer (without making the offering); for, the Agni which has not been maintained for a year is not everything; it is incomplete. That which is incomplete is worshipped. Nevertheless, let him make the offering.

23. Now this Agni is a *paśu*(animal) and even now here he is being rendered whole, complete and shaped. The naturally perforated brick is his downward *prāṇa* ; the brick with two *Yajus* formulae is his hip. The *retassics* are his ribs; the *viśvajyoti* brick is his chest-bone; the two *ṛtavyā* bricks, his back; the *aṣāḷhā* brick (forms) his neck; the tortoise is his head; and the vital airs in the tortoise are the vital airs in his head.

24. Now that (*Agni*-altar) he now builds up by raising towards the east. This *Agni*-altar is none else than yonder sun and from here upwards, he puts that sun eastward. That is why, yonder sun happens to rise up eastwards.

अथैनं प्रसक्तव्यावर्तयत्यमुं तदादित्यं प्रसलव्यावर्तयति तस्मादसावादित्य इमाँल्लोकान्प्रसलव्यनुपर्यैत्युदरमुखा योनिरुलूखक्तमुत्तरोखा भवत्यधरमुलूखलमुत्तरꣳ ह्युदरमधरा योनिः शिश्नं मुसलं तद्वृत्तमिव भवति वृत्तमिव हि शिश्नं तद्दक्षिणत उपदधाति दक्षिणतो वै वृषा योषामुपशेते यदु पशोः सꣳस्कृतस्यान्नं तद्वूर्वेष्टका तस्य वा एतस्योत्तरोऽर्ध उदाहिततरो भवति पशुरेष यदग्निस्तस्मात्पशोः सुहितस्योत्तरः कुक्षिरुन्नततरो भवति ।।२५।। इति द्वितीयं ब्राह्मणम् ॥

।। इति चतुर्थोऽध्यायः ।।

25. He now bends it towards the right side (by filling the altar from left to right). Thereby he makes the sun bend to the right side. That is why, the sun goes about around the right side of all these worlds. The *ukhā* is the belly, the mortar is the womb; the *ukhā* is above and the mortar below; for, the belly is above and the womb is below. The pestle is the penis and it is round; for, the penis is round. It is placed on the right side, because man lies on the right side of woman. The *dūrveṣṭakā* (brick made of grass) is the food for the animal. The northern side of the altar is raised to a higher level. This *Agni*-altar is *paśu*(animal). That is why, the left side of the well-fed animal's belly is bulging (raised than the right side). (Second Brāhmaṇa Ends.)

(Chapter Four Ends.)

पञ्चमोऽध्यायः

प्रथमं ब्राह्मणम्

पशुशीर्षाण्युपदधाति पशवो वै पशुशीर्षाणि पशूनेवैतदुपदधाति तान्युखायामुपदधातीमे वै लोका उखा पशवः पशुशीर्षाण्येषु तल्लोकेषु पशून् दधाति तस्मादिम एषु लोकेषु पशवः ।।१ ।।

यद्वेवोखायां योनिर्वा उखा पशवः पशुशीर्षाणि योनौ तत्पशून्प्रतिष्ठापयति तस्मादद्यमानाः पच्यमानः पशवो न क्षीयन्ते योनौ ह्येनान्प्रतिष्ठापयति ।।२ ।।

यद्वेव पशुशीर्षाण्युपदधाति या वै ताः श्रिय एतानि तानि पशुशीर्षाण्यथ यानि तानि कुसिन्धान्येतास्ताः पञ्च चितयस्तद्यास्ताः[1] पञ्च चितय इमे ते लोकास्तद्येत इमे लोका एषा सोखा तद्यदुखायां पशुशीर्षाण्युपदधात्येतैरेव तच्छीर्षभिरेतानि कुसिन्धानि सन्दधाति ।।३ ।।

तान्पुरस्तात् प्रतीच उपदधाति एतद्वै यत्रैतान्प्रजापतिः पशूनालिप्सत त आलिप्स्यमाना उदचिक्रमिषꣳस्तान्प्राणेषु समगृह्णात्तान्प्राणेषु संगृह्य पुरस्तात्प्रतीच आत्मन्नधत्त ।।४ ।।

तद्वा एतत्क्रियते यद्देवा अकुर्वन्निदं न्वस्मात्ते पशवो नोच्चिक्रमिषन्ति यत्वेतत्करोति यद्देवा अकुर्वꣳस्तत्करवाणीत्यथो प्राणेष्वेवैनानेतत्सङ्गृह्य पुरस्तात्प्रतीच आत्मन्धत्ते ।।५ ।।

यद्वेव पशुशीर्षाण्युपदधाति प्रजापतिर्वा इदमग्र आसीदेक एव सोऽकामयतान्नꣳ सृजेय प्रजायेयेति स प्राणेभ्य एवाधि पशून्निरमिमीत मनसः पुरुषं चक्षुषोऽश्वं प्राणाद्गाꣳ श्रोत्रादविं वाचोऽजं तद्यदेनान्प्राणेभ्योऽधिनिरमिमीत तस्मादाहुः प्राणाः पशव इति मनो वै प्राणानां प्रथमं तद्यन्मनसः पुरुषं निरमिमीत तस्मादाहुः पुरुषः प्रथमः पशूनां वीर्यवत्तम इति मनो वै सर्वे प्राणा मनसि हि सर्वे प्राणाः प्रतिष्ठितास्तद्यन्मनसः पुरुषं निरमिमीत तस्मादाहुः पुरुषः सर्वे पशव इति

१. यास्ताः पञ्चचितय इमे ते V2

Chapter Five

BRĀHMAṆA I

1. Then he places the heads of the *paśus* (in the *ukhā*). The heads of *paśus* are *paśus* themselves and so he is only placing the *paśus* here. He places them in *ukhā*. *Ukhā* is these worlds and heads of *paśus* are *paśus* themselves. Thereby he places the *paśus* (cattle) in these worlds. That is why cattle exist in these worlds.

2. Why he places them in the *ukhā* – *ukhā* is indeed the womb and heads of *paśus* are *paśus* themselves. He thereby establishes these cattle in the womb. That is why, animals that are being eaten and cooked do not get diminished (in number), for, he has indeed established them in the womb.

3. And why he places the heads of *paśus* – because these heads are those excellences (*śriyaḥ*). Those headless trunks are these five layers (of the altar). Those that form these five layers are these worlds and these worlds are verily this *ukhā*. Thus when he puts the heads of the *paśus* in the *ukhā*, he unites those trunks with those heads.

4. He places them in the front so as they face backwards. Why it is done so is this – when Prajāpati desired to seize the *paśus* (for sacrifice) they ran away fearing for their lives. He caught hold of them by means of *prāṇas* (vital airs) and having caught them by his *prāṇas*, he took them through his mouth, pushing them inside towards the back.

5. That which the gods did, is being done now and here the *paśus* do not attempt to run away, because he does thus, thinking 'what the gods did, let me do'. So he collects them by means of his vital airs and puts them into his self through the front towards the back.

6. And again why does he place them (heads of *paśus*) Prajāpati alone was here in the beginning. He desired, 'let me produce food; may I go about reproducing'. He created animals from out of his *prāṇas*: man from his soul; horse from his eyes; cow from his breath; sheep from his ear and goat from his speech. Since he created animals out of his *prāṇas* and because man was fashioned from his soul, they say that man is the strongest among animals.

पुरुषस्य ह्येवैते सर्वे भवन्ति तदेतदन्नꣳ सृष्ट्वा पुरस्तात्प्रत्यगात्मन्नधत्त तस्माद्यः कश्चान्नꣳ सृजते पुरस्तादेवैतत्प्रत्यगात्मन्धत्ते तद्वा उखायामुदरं वा उखोदरे तदन्नं दधाति ।।६।।

अथैषु हिरण्यशकलान्प्रत्यस्यति प्राणा वै हिरण्यमथ वा एतेभ्यः पशुभ्यस्संज्ञप्यमानेभ्य एव प्राणा उत्क्रामन्ति तद्यद्धिरण्यशकलान्प्रत्यस्यति प्राणानेवैष्वेतद्दधाति।।७।।

सप्त प्रत्यस्यति सप्त वै शीर्षन्प्राणास्तानस्मिन्नेतद्दधात्यथ यदि पञ्च पशवः स्युः पञ्चैव कृत्वः सप्तसप्त प्रत्यस्येत्पञ्च वा एतान्पशूनुपदधाति सप्त–सप्त वा एकैकस्मिन्पशौ प्राणास्तदेषु सर्वेषु प्राणान्दधाति ।।८।।

[2]तद्धैकेऽपि यद्येकः पशुर्भवति पञ्चैव कृत्वः सप्त–सप्त प्रत्यस्यन्ति पञ्च वा एतान्पशूनुपदधाति सप्त–सप्त वा एकैकस्मिन्पशौ प्राणास्तदेषु सर्वेषु प्राणान्दध्म इति न तथा कुर्यादेतस्मिन्वै पशौ सर्वेषां पशूनाꣳ रूपं तद्यदेतस्मिन्प्रत्यस्यति तदेवैषु सर्वेषु प्राणान्दधाति ।।९।।

मुखे प्रथमं प्रत्यस्यति सम्यक्स्रवन्ति सरितो न धेना इत्यन्नं वै धेनास्तदिदꣳ सम्यङ्मुखमभिसꣳस्रवन्त्यन्तर्हृदा मनसा पूयमाना इत्यन्तर्वै हृदयेन मनसा सतान्नं पूतं य ऋजुस्तस्य घृतस्य धारा अभिचाकशीमीति या एवैतस्मिन्नग्नावाहुतीर्होष्यन्भवति ता एतदाह हिरण्ययो वेतसो मध्ये अग्नेरिति य एवैष हिरण्मयः पुरुषस्तमेतदाह ।।१०।।

ऋचेत्वेतीह प्राणो वा ऋक् प्राणेनह्यर्चति रुचेत्वेतीह प्राणो वै रुक्प्राणेन हि रोचतेऽथो प्राणाय हीदꣳ सर्वꣳ रोचते भासेत्वेतीह ज्योतिषेत्वेतीह भास्वतीहीमे ज्योतिष्मती चक्षुषी अभूदिदं विश्वस्य भुवनस्य वाजिनमग्नेर्वैश्वानरस्य चेतीहाग्निर्ज्योतिषा ज्योतिष्मान्रुक्मो वर्चसा वर्चस्वानितीह विश्वावतीभ्यां विश्वꣳ हि श्रोत्रम्।।११।। इति प्रथमं ब्राह्मणम्।।

२. तद्वैके V2

Soul is all the vital airs, for, it is in the soul all *prāṇas* are established. Since he created man from his soul, they say that man is all animals, for, they all belong to man. Having created that food, he put it into his self from the front backwards, hence whoever produces food, he consumes it from the front and reaches it inside. He puts (that food in the form of *paśus*) in the *ukhā* which is in the form of belly. He thus pushes the food into the belly.

7. He now inserts gold pieces into each of them (the heads of *paśus*). Gold is *prāṇa* and when slaughtered, *prāṇa* goes out of them. By inserting gold pieces into them, he puts *prāṇa* into them.

8. Seven pieces he inserts into each (head), for, there are seven vital airs in the head, which he thereby puts into it. And if there are five *paśus* let him insert seven pieces five times, because he is placing those five *paśus* (in the *ukhā*) and each of them has seven *prāṇās*. Thereby he puts vital airs in all of them.

9. Even if there is only one *paśu*, some people insert five times seven pieces into it, thinking that five *paśus* are (in effect) put in and each is to have seven pieces so that all of them may be endowed with *prāṇa*. Let him not do so. The forms of all *paśus* are contained in this one *paśu* and by inserting (seven pieces) into the single one, he virtually places vital airs in all of them.

10. He first inserts into the mouth (saying), "Evenly flow the draughts of milk like rivers" – draughts of milk are food and that indeed evenly flows into his mouth. (He says) "I see the streams of ghee"–(by this) he refers to the libations to be offered in the Agni. (He further says) "The golden reed in the middle of Agni" – he thereby means obviously the goldman.

11. Here (in the right nostril, he inserts a gold piece saying) "Thee, for praise." For, praise means *prāṇa* and it is with *prāṇa* one praises. Here (in left nostril, saying), "Thee, for sheen"– for sheen means *prāṇa*. It is by *prāṇa* one shines and moreover only due to *prāṇa* everything here becomes covetable. Here (in the right eye, saying) "Thee, for brilliance" – for, both the eyes are the glowing ones. Here (into the right ear, saying,) "Thee, the *vājin*," meaning sacrifice—'of all this universe and of *Agni-Vaiśvānara*.' Here (in the left ear, saying) "Agni who shines with his lustre and gold piece which is shining with its lustre." These two mantras contain the word 'all' for the ear is 'all'. (First Brāhmaṇa Ends.)

द्वितीयं ब्राह्मणम्

अ॒थ पुरुषशीर्षमु॒द्गृह्णाति मह॒यत्येवैनदेत॒त्सह॒स्त्रधा[1] असि सह॒स्त्राय त्वे॒ति स॒र्वं वै॒ सह॒स्त्रꣳ स॒र्वस्य [2]धा॒तासि स॒र्वस्मै त्वेत्येतत् ।।१ ।।

अ॒थैनानु॒पदधाति पु॒रुषं प्रथमं पु॒रुषं त॒द्वीर्येणात्या॒दधाति म॒ध्ये पु॒रुषमभि॒त इ॒तरान्पशू॒न्पु॒रुषं त॒त्पशूना॒ं मध्यतोऽत्ता॒रं दधाति त॒स्मात्पु॒रुष ए॒व पशूना॒ं मध्य॒तो॒ऽत्ता ।।२ ।।

अ॒श्वं चा॒विं चोत्तरत॒ ए॒त॒स्यां त॒द्दि॒श्येतौ॒ पशू॒ दधाति त॒स्मादेत॒स्यां दि॒श्येतौ॒ पशू भू॒यिष्ठौ ।।३ ।।

गा॒ं चाजं॒ च दक्षिणत॒ एत॒स्यां त॒द्दि॒श्येतौ॒ पशू॒ दधाति त॒स्मादेत॒स्यां दि॒श्येतौ॒ पशू भू॒यिष्ठौ ।।४ ।।

प॒यसि पु॒रुषमु॒पदधाति पश॒वो वै प॒यो य॒जमानं त॒त्पशु॒षु प्रतिष्ठापयत्यादित्यं ग॒र्भं प॒यसा स॒मङ्धीत्यादित्यो वा॒ एष ग॒र्भो यत्पु॒रुषस्तं प॒यसा स॒मङ्धी॒त्येत॒त्सह॒स्त्रस्य प्रतिमा॒ं विश्व॒रूपमिति पु॒रुषो वै॒ सह॒स्त्रस्य प्रतिमा पु॒रुषस्य ह्येव॒ सह॒स्त्रं भ॒वति प॒रिवृङ्धि ह॒रसा माभि॒मꣳस्था इ॒ति प॒र्येनं वृङ्ध्यर्चि॒षा मैनꣳ हिꣳसीरि॒त्येत॒च्छतायुषं कृणुहि चीय॒मान इ॒ति पु॒रुषं त॒त्पशूना॒ꣳ॒ शतायुं करोति त॒स्मात्पु॒रुष ए॒व पशूना॒ꣳ॒ शतायुः ।।५ ।।

अ॒थोत्तरतो॒ऽश्वं वा॒ तस्य जूतिमि॒ति वा॒ तस्य वा॒ एष॒ जूतिर्यद॒श्वो व॒रुणस्य ना॒भिमि॒ति वारुणो ह्यश्वो॒ऽश्वं जज्ञान॒ꣳ॒ सरि॒रस्य म॒ध्य इत्या॒पो वै॒ सरि॒रमप्सुजा॒ उ वा अ॒श्वः शि॒शुं न॒दीनाꣳ ह॒रिम॒द्रिबुध्नमिति गिरिर्वा अ॒द्रिर्गिरिर्बुध्ना उ वा आपो॒ऽग्रे मा॒ हिꣳसीः परमे॒ व्योमन्नितीमे वै॒ लोका॒ः परम॒ं व्योमैषु॒ लोके॒ष्वेनं मा॒ हिꣳसीरि॒त्येतत् ।।६ ।।

१. सहस्त्रदा MD
२. दातासि MD, My, V2

BRĀHMAṆA II

1. Thus he places human head. Thereby he honours it. (He says,) "You the giver of thousands, I give it to you for thousand." A thousand means everything and (he means) you are the giver of everything and for the sake of(obtaining) everything, I honour thee.

2. He then places there (heads) in the *ukhā*. First he places that of man. Thereby he wins man by prowess and places him in the middle. The other *paśus* he places on all the four sides. This way he arranges them as eatables for man. That is why man is in the middle of the cattle as one who eats them.

3. He then places the horse and the ram on the north side and thereby puts those two cattle in that region. That is why these two are found in plenty in that direction.

4. He places the head of the bull and of the he-goat on the southern side. That is why the southern direction has abundance of these two animals.

5. He places (the head of the) goldman on milk. Milk means cattle and thus he establishes the Yajamāna among the cattle(saying), "Unite embryo in the form of sun with milk, with embryo." The man is indeed the sun. (He means) you anoint him with milk. "Him the replica of thousand (forms) and universal form. Save him from being burnt by Agni; let not harm befall him; make him live a hundred years while you are built." No doubt, the embryo is the sun and he is the maker of a thousand, for, to him belongs everything. He thereby makes the one(man) among animals live a hundred years.That is why among animals, man alone lives for a hundred years.

6. He then places(the head of) the horse on the northern side(saying), "The speed of the wind." This horse is indeed, speed of the wind, "Varuṇa's navel." For, the horse is Varuṇa. "The horse emerging from the middle of the floods" – the flood is waters and the horse is water-born. (Further he says) "The brain-child of the rivers found amidst the rocks"– rock means mountain and the waters emerge from the mountains. (He says) "Agni in the farthest skies, you do not harm him." These worlds are the highest skies and he means to say do not harm him in these worlds.

अथ दक्षिणतो गामजस्रमिन्दुमरुषमिति सोमो वा इन्दुः सहैष सोमोऽजस्रो यद्गौर्भुरण्युमिति भर्तारमित्येतदग्निमीळे पूर्वचित्तिं नमोभिरित्याग्नेयो वै गौः पूर्वचित्तिमिति प्राञ्चꣳ ह्यग्निमुद्धरन्ति प्राञ्चमुपचरन्ति स पर्वभिर्ऋतुशः कल्पमान इति यद्वा एष चीयते तदेष पर्वभिर्ऋतुशः कल्पते गां मा हिꣳसीरदितिं विराजमिति विराड्वै गौरन्नं वै विराळन्नमु गौः ।।७।।

अथोत्तरतोऽविं वरूत्रीं त्वष्टुर्वरुणस्य नाभिमिति वारुणी च हि त्वाष्ट्री चाविरविं जज्ञानाꣳ रजसः परस्मादिति श्रोत्रं वै परꣳ रजो दिशो वै श्रोत्रं दिशः परꣳ रजो महीꣳ साहस्रीमसुरस्य मायामिति महतीꣳ साहस्रीमसुरस्य मायामित्येतदग्ने मा हिꣳसीः परमे व्योमन्नितीमे वै लोकाः परमं व्योमैषु लोकेष्वेनं मा हिꣳ सीरित्येतत् ।।८।।

अथ दक्षिणतोऽजं यो अग्निरग्नेरध्यजायतेऽत्यग्निर्वा एषोऽग्नेरध्यजायत शोकात्पृथिव्या उत वा दिवस्परीति यद्वै प्रजापतेः शोकादजायत तद्दिवश्च पृथिव्यै च शोकादजायत येन प्रजा विश्वकर्मा जजानेति वाग्वा अजो वाचो वै प्रजा विश्वकर्मा जजान तमग्ने हेकः परि ते वृणक्त्विति यथैव यजुस्तथा बन्धुस्त एते पशवस्तान्नानोपदधाति नाना सादयति नाना सूददोहसाधिवदति नाना ह्येते पशवः ।।९।।

अथ पुरुषशीर्षमभिजुहोत्याहुतिर्वै यज्ञः पुरुषं तत्पशूनां यज्ञियं करोति तस्मात्पुरुष एव पशूनां यजते ।।१०।।

यद्वेवैनꣳ[३]दभिजुहोति शीर्षꣳस्तद्वीर्यं दधात्याज्येन जुहोति वज्रो वा आज्यं वीर्यं वै वज्रो वीर्यमेवास्मिन्नेतद्दधाति स्रुवेण वृषा वै स्रुवो वीर्यं वै वृषा वीर्यमेवास्मिन्नेतद्दधाति स्वाहाकारेण वृषा वै स्वाहाकारो वीर्यं वै वृषा वीर्यमेवास्मिन्नेतद्दधाति त्रिष्टुभा वज्रो वै त्रिष्टुब् वीर्यं वै वज्रो वीर्यं त्रिष्टुब् वीर्येणैवास्मिन्नेतद्वीर्यं दधाति ।।११।।

३. एनमभिजुहोति TE, P1, H

7. Then he places (the head of) the bull (saying), "Thee indestructible red dot"– the dot is sound and that bull is the same as the imperishable Soma Bhuraṇyu. It means the one who protects and he says, "I worship Agni everywhere moving, by my prostrations" – because cow is sacred for Agni. He is everywhere moving because they hold him upwards the east and wait upon him there. "One who is put to shape, joined limb by limb" – when this *Agni*-altar is being built up, he is shaped stage by stage. "Do not harm Aditi, which shines forth" – for, cow is one which shines forth all around. Food is that which shines forth and so cow is food.

8. Then he places (the head) of ram (saying), "The defender of Tvaṣṭā and the navel of Varuṇa"— for, ram belongs to Varuṇa and Tvaṣṭā. "The ram which has emerged in the far-off horizon" – the ear is the far-off horizon and the quarters are the ear and so the quarters are the distant horizon. "It is the biggest manifold deceit of Asuras; "O Agni ! do not harm him in that far-off sky" — these worlds are the far-off skies and he only says, "Do not harm him in these worlds."

9. Then on the southern side he places(the head) of he-goat (saying), "That fire which was born of fire" – of course, Agni is born out of Agni (for the fire to be placed on the altar is taken out of the *Gārhapatya* fire). "Out of the pain of the earth or also of the sky" – for, that which is born from the mortification of Prajāpati is really born from the pain of the earth and of the sky. "By which the maker of the universe produces the creatures" (means) speech is he-goat and out of the speech Viśvakarmā (creator) created the living beings. "Agni, save us from wrath" – as the text, so is the meaning. Thus these are the *paśus* which are placed (in the *ukhā*) separately. They are established in it separately and consecrated by reciting individual *Sūdadohasa* chants; because the *paśus* are different.

10. He then places the head of man. Thereby he renders man fit for sacrifice among the animals. That is why out of the animals, man alone performs sacrifice.

11. Inasmuch as he makes offerings on him (man), he infuses vigour into this head. He makes offerings with ghee and ghee is thunderbolt and vigour is the same as thunderbolt. So he bestows vigour unto it. He offers it with *Svāhākāra* and *Svāhākāra* is a male (representing masculine energy) and thereby he only endows it with vigour. With a Triṣṭubh chant he offers and Triṣṭubh is a thunderbolt and vigour is thunderbolt. Therefore, with the vigour of Triṣṭubh he endows it.

स वा अर्धर्चमनुद्रु[4]त्यु स्वाहाकरोत्यस्थिवा ऋगिदं तच्छीर्षकपालं विहाप्य यदिदमन्तरतः शीर्ष्णो वीर्यं तदस्मिन्दधाति ।।१२।।

अथोत्तरमर्धर्चमनुद्रु[5]त्य स्वाहाकरोतीदं तच्छीर्षकपालꣳ संधाय यदिदमुपरिष्टाच्छीर्ष्णो वीर्यं तदस्मिन्दधाति ।।१३।।

चित्रं देवानामुदगादनीकमित्यसौ वा आदित्य एष पुरुषस्तदेतच्चित्रं देवानामुदेत्यनीकं चक्षुर्मित्रस्य वरुणस्याग्नेरित्युभयेषाꣳ हैतद्देवमनुष्याणां चक्षुराप्रा द्यावापृथिवी अन्तरिक्षमित्युद्यन्वा एष इमाँल्लोकानापूरयति सूर्य आत्मा जगतस्तस्थुषश्चेत्येष ह्यस्य सर्वस्यात्मा यच्च जगद्यच्च तिष्ठति ।।१४।। इति द्वितीयं ब्राह्मणम् ।।

तृतीयं ब्राह्मणम्

अथोत्सर्गैरुपतिष्ठत एतद्वै यत्रैतान्प्रजापतिः पशूनालिप्सत त आलिप्स्यमाना अशोचꣳस्तेषामेतैरुत्सर्गैः शुचं पाप्मानमपाहꣳस्तथैवैषामयमेतदेतैरुत्सर्गैः शुचं पाप्मानमपहन्ति ।।१।।

तद्धैके यं यमेव पशुमुपदधति तस्य तस्य शुचमुत्सृजन्ति नेच्छुचं पाप्मानमभ्युपदधामहा इति ते ह ते शुचं पाप्मानमभ्युपदधति याꣳ हि पूर्वस्य शुचमुत्सृजन्ति तामुत्तरेण सहोपदधति ।।२।।

विपरिक्राममुहैक उपतिष्ठन्त ऊर्ध्वाꣳ शुचमुत्सृजाम इति ते ह ते शुचं पाप्मानमनूद्यन्त्यूर्ध्वो ह्येतेन कर्मणैत्यूर्ध्वामु शुचमुत्सृजन्ति ।।३।।

बाह्येनैवाग्निमुत्सृजेदिमे वै लोका एषोऽग्निरेभ्यस्तल्लोकेभ्यो बहिर्धा शुचं दधाति बहिर्वेदीयं वै वेदिरस्यै तद्बहिर्धा शुचं दधात्युदङ्तिष्ठन्नेतस्याꣳ ह दिश्येते पशवस्तद्यत्रैते पशवस्तदेवैष्वेतच्छुचं दधाति ।।४।।

४. अनुहृत्य TE(इ) given as alternate reading

५. अनुहृत्य TE(इ) given as alternate reading

12. Having recited the half-verse (of the *Ṛk*) he utters *Svāhākāra*. The *Ṛk* is a bone and having split that skull-bone which is inside the head, he lays vigour into it.

13. Having recited the latter half of the verse (the *Ṛk*), he utters the *Svāhākāra*. After joining that skull-bone which is on the top of the head, he lays vigour into it.

14. (He says) "The shining front of the gods has emerged'—this Puruṣa is yonder sun and he indeed emerges as the face of the gods. "The eye of Mitra, Varuṇa and Agni " – for, he is the eye of both gods and men." "He has pervaded heaven and earth and the aerial region" –by rising up he fills all these worlds (with light). "Sūrya is the soul of the movable and the immovable" – for, he is indeed the soul of all that moves and all that is stationary. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. He then worshipfully stands by (the heads) chanting the *Utsarga* mantras. For, once when Prajāpati was about to slaughter the *paśus*, they while about to be slaughtered, were pained and he dispelled those pains by means of these *Utsargas*. In the same way this one (Yajamāna), by these *Utsargas*, drives away their pain, the sin.

2. Some drive away the pain, as and when they place each of the heads, thinking that they otherwise may put pain thereon. But it is they who actually put the pain thereon, for, the pain they remove from the previous one, they put on (the altar) with succeeding one.

3. Some in reverence get up and move around thinking that thereby they are removing the pain upwards. But actually they indeed follow the pain, the evil upwards; for, the Yajamāna indeed goes upwards by this sacrifice and by this they drive the pain also upwards.

4. It should be removed outside the fire-altar, because that fire-altar is these worlds and thereby he dispels the pain out of these worlds. He dispels it outside the *vedī*; the *vedī* is this earth, and thus he puts it out of this earth. He stands facing north while doing so; because those *paśus* are in that direction. He thus puts the pain in the direction where those *paśus* are.

पुरुषस्य प्रथममुत्सृजति तꣳ हि प्रथममुपदधातीमं मा हिꣳसीर्द्विपादं पशुमिति द्विपाद्वा एष पशुर्यत्पुरुषस्तं मा हिꣳसीरित्येतत्सहस्राक्ष मेधाय चीयमान इति हिरण्यशकलेर्वा एष सहस्राक्षो मेधायेत्यन्नायेत्येतन्मयुं पशुं मेधमग्ने जुषस्वेति किम्पुरुषो वै मयुः किम्पुरुषमग्ने जुषस्वेत्येतत्तेन चिन्वानस्तन्वो निषीदेत्यात्मा वै तनूस्तेन चिन्वान आत्मानꣳ सꣳस्कुरुष्वेत्येतन्मयुं ते शुगृच्छतु यं द्विष्मस्तं ते शुगृच्छत्विति तन्मयौ च शुचं दधाति यं च द्वेष्टि तस्मिꣳश्च ।।५ ।।

अथाश्वस्येमं मा हिꣳसीरेकशफं पशुमित्येकशफो वा एष पशुर्यदश्वस्तं मा हिꣳसीरित्येतत्कनिक्रदं वाजिनं वाजिनेष्विति कनिक्रदो वा एष वाज्यु वाजिनेषु गौरमारण्यमनु ते दिशामीति तदस्मै गौरमारण्यमनुदिशति तेन चिन्वानस्तन्वो निषीदेति तेन चिन्वान आत्मानꣳ सꣳस्कुरुष्वेत्येतद्गौरं ते शुगृच्छतु यं द्विष्मस्तं ते शुगृच्छत्विति तद्गौरे च शुचं दधाति यं च द्वेष्टि तस्मिꣳश्च ।।६ ।।

अथ गोरिमꣳ साहस्रꣳ शतधारमुत्समिति साहस्रो वा एष शतधार उत्सो यद्गौर्व्यच्यमानꣳ सरिरस्य मध्य इतीमे वै लोकास्सरिरमुपजीव्यमानमेषु लोकेष्वित्येतद्घृतं दुहानामदितिं जनायेति घृतं वा एषादितर्जनाय दुहेऽग्ने मा हिꣳसीः परमेव्योमन्निितीमे वै लोकाः परमं व्योमैषु लोकेष्वेनं मा हिꣳसीरित्येतद्गवयमारण्यमनु ते दिशामीति तदस्मै गवयमारण्यमनु दिशति तेन चिन्वानस्तन्वो निषीदेति तेन चिन्वान आत्मानꣳ सꣳस्कुरुष्वेत्येतद्गवयं ते शुगृच्छतु यं द्विष्मस्तं ते शुगृच्छत्विति तद्गवये च शुचं दधाति यं च द्वेष्टि तस्मिꣳश्च ।।७ ।।

अथावेरिममूर्णायुमित्यूर्णावलमित्येतद्वरुणस्य नाभिमिति वारुणोह्यविस्त्वचं पशूनां द्विपदां चतुष्पदामित्युभयेषाꣳ हैष पशूनां त्वग्द्विपदां च चतुष्पदां च त्वष्टुः प्रजानां प्रथमं जनित्रमित्येतद्ध

5. First he removes the pain of man; it is the man's, he first dispels by saying, "Do not hurt this two-footed animal". The two-footed animal is indeed man and he only says 'do not hurt man'. "O One-thousand-eyed, who are built up for *medhas*"– the thousand-eyed is indeed Agni, because of the gold pieces. 'For *medhas*' means 'for food'. "O Agni! kindly accept the pseudo-man as food"– a *kiṁpuruṣa* is a pseudo-man and thus he pleads 'kindly accept a pseudo-man as food.' "With that you build up your forms and get established" – meaning 'get your form built up with that food and get established'. The form is the body and he only says 'thus get yourself built up and be established.' "Let your burning heat reach the *kiṁpuruṣa*; let the burning heat reach him whom we hate" — thereby lays the burning heat into the pseudo-man and into the man whom he hates.

6. Then he removes the pain of the horse saying, "You do not harm this one-hoofed animal" — the one-hoofed animal is, no doubt, the horse and thus means to say 'do not harm that horse'. "The swift-runner, neighing among the runners" for, he is indeed neighing and is a runner among the runners. "The wild beast I do assign to you" – he thereby assigns to him the wild beast. "With that you build up your forms and get established," which means 'with that, fashion your body and get settled.' "Let your burning heat reach the beast; let your burning heat reach him whom we hate"— thereby he lays that burning heat into the beast and into whom he hates.

7. Then he removes the pain of the bull saying, "This thousandfold, hundred-streamed well"— of course the bull(cow) is indeed thousandfold and hundred-streamed. "The one who has expanded in the middle of the flood" — these worlds are the flood and thus it is the one who is subsisting in these worlds. "The unending milking ghee for man" — this cow is indeed inexhaustible in milking ghee for man. "O Agni situated in the highest regions, do not hurt us." The highest regions are these worlds and he means to say 'do not harm it in these worlds.' "The wild buffalo, I offer to you" — thereby he offers to him the *gavaya*. "You build up with that, your forms and get settled." It means 'by building up your forms get yourself perfect.' "Let your burning heat reach the buffalo; let your burning heat reach him whom we hate" — thereby he lays the burning heat into the buffalo and into them whom he hates.

8. Then he dispels the pain of the sheep, saying, "This woollen," which means the sheep having wooly body. 'Navel of Varuṇa'— the sheep is sacred to Varuṇa. "The skins of animals which are two-footed and four-

त्वष्टा प्रथमꣳ रूपं विचकाराग्रे मा हिꣳसीः परमे व्योमन्नितीमे वै लोकाः परमं व्योमैषु लोकेष्वेनं मा हिꣳसीरित्येतदुष्ट्रमारण्यमनु ते दिशामीति तदस्मा उष्ट्रमारण्यमनुदिशति तेन चिन्वानस्तन्वो निषीदेति तेन चिन्वान आत्मनꣳ सꣳस्कुरुष्वेत्येतदुष्ट्रं ते शुगृच्छतु यं द्विष्मस्तं ते शुगृच्छत्विति तदुष्ट्रे च शुचं दधाति यं च द्वेष्टि तस्मिꣳश्च ।।८।।

अथाजस्याजो ह्यग्नेरजनिष्ट शोकादिति यद्वै प्रजापतेः शोकादजायत तदग्नेः शोकादजायत सोऽपश्यज्जनितारमग्र इति प्रजापतिर्वै जनिता सोऽपश्यत्प्रजापतिमग्र इत्येतत्तेन देवा देवतामग्रमायन्निति वाग्वा अजो वाचो वै देवा देवतामग्रमायꣳस्तेन रोहमायन्नुपमेध्यास इति स्वर्गो वै लोको रोहस्तेन स्वर्गं लोकमायन्नुपमेध्यास इत्येतच्छरभमारण्यमनु ते दिशामीति तदस्मै शरभमारण्यमनु दिशति तेन चिन्वानस्तन्वो निषेदेति तेन चिन्वान आत्मानꣳ सꣳस्कुरुष्वेत्येतच्छरभं ते शुगृच्छतु यं द्विष्मस्तं ते शुगृच्छत्विति तच्छरभे च शुचं दधाति यं च द्वेष्टि तस्मिꣳश्च ।।९।।

तदाहुर्यां वै तत्प्रजापतिरेतेषां पशूनाꣳ शुचं पाप्मानमपाघ्नꣳस्त एते पञ्च पशवोऽभवꣳस्त एत उत्क्रान्तमेधा अमेध्या अयज्ञियास्तेषां ब्राह्मणो नाश्नीयात्तानेतस्यां दिशि दधाति तस्मादेतस्यां दिशि पर्जन्यो न वर्षुको यत्रैते भवन्ति ।।१०।।

प्रत्येत्याग्निमुपतिष्ठत एतद्वा एतदयथायथं करोति यदग्नौ सामिचिते बहिर्वेद्येति तस्मा एवैतन्निह्नुतेऽहिꣳसाया आग्नेय्याग्नय एवैतन्निन्हुते गायत्र्या गायत्रोऽग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैवास्मा एतन्निन्हुतेऽनिरुक्तया सर्वं वानिरुक्तꣳ सर्वेणैवास्मा एतन्निन्हुते यविष्ठवत्यैतद्धास्य प्रियं धाम यद्यविष्ठ इति यद्वै जात इदꣳ सर्वमयुवत तस्माद्यविष्ठस्त्वं यविष्ठ दाशुष इति यजमानो

footed" — that is because sheep is indeed the skin (the cover) of both kinds of animals; the two-footed and the four-footed. 'The first birth-place of the creatures produced by Tvaṣṭā' — for, Tvaṣṭā indeed found this sheep as the first form. "O Agni! do not harm him in the highest region." The highest region is these worlds and thus he means to say 'do not harm him in these worlds.' "The wild buffalo I offer to you"—thereby he assigns the wild buffalo to him. "You build yourself up your forms and get established" — meaning 'with these, you perfect your form.' "Let your burning heat reach the buffalo, let your burning heat reach him whom we hate" —he lays burning heat into the buffalo and into him whom he hates.

9. Then he removes all the pain of the he- goat saying, "The he-goat was indeed produced from the heat of Agni." That which was produced from Prajāpati's heat was, of course, produced from Agni's heat. 'He saw the creator at first'— the creator doubtless is Prajāpati and he saw Prajāpati at first. 'Thereby the gods at first reached divinity' — the he-goat doubtless is speech and by the speech the gods reached divinity or the summit. 'Thereby they went to the height, the wise' meaning they went to the heavenly world by wisdom. 'The wild *śarabha* (a horse-like animal with six feet and wings), I offer to you.' Thereby he offers the wild *śarabha* to him. 'You build up your form with that and get settled;' by which he means 'you fashion your body and get established.' 'Let your burning heat reach the *śarabha*; let your burning heat reach the one whom we hate' — thereby he lays the burning heat into the *śarabha* and into him whom he hates.

10. Now they say, "The pain, the evil of these *paśus* which Prajāpati thus dispelled, became these five animals." They, with their sacrificial essence gone out of them, are bereft of the essence and hence unfit for sacrifice. The Brāhmaṇa should not eat of them. He sends them to that region so that the water-laden clouds do not rain there.

11. After returning to the fire, he stands worshipfully; for, when he goes outside the *vedī* when the Agni is only half built, he is committing an offence. He now makes amends for that, so that Agni does not injure him. He stands in reverence chanting a verse and thus makes amends to that Agni. The chanting is with a verse undefined and undefined means everything. Thus he makes amends with everything. He makes amends with a verse containing the word *Yaviṣṭha* (youngest). This is with reference to the favourite

वै दाश्वान्नृः पाहीति मनुष्या वै नरः श्रुणुधी गिर इति श्रुणु न इमाꣳ स्तुतिमित्येतद्रक्षा तोकमुतत्मनेति प्रजा वै तोकꣳ रक्ष प्रजां चात्मानं चेत्येतत् ।।११।। इति तृतीयं ब्राह्मणम् ।।

चतुर्थं ब्राह्मणम्

आरुह्याग्निं जघनेन स्वयमातृण्णां परीत्यापस्या उपदधात्याप एता यदपस्या अथ वा एतेभ्यः पशुभ्य आप उत्क्रान्ता भवन्ति तद्यदपस्या उपदधात्येष्वेवैतत्पशुष्वपो दधात्यनन्तर्हिताः पशुभ्य उपदधात्यनन्तर्हितास्तत्पशुभ्योऽपो दधाति पञ्चपञ्चोपदधाति पञ्च ह्येते पशवः सर्वत उपदधाति सर्वत एवैष्वेतदपो दधाति ।।१।।

तद्याः पञ्चदश पूर्वास्ता अपस्या वज्रो वा आपो वज्रः पञ्चदशस्तस्माद्येनापोयन्त्यपैव तत्र पाप्मानं घ्नन्ति वज्रो हैव तस्यार्धस्य पाप्मानमपहन्ति तस्माद्वर्षत्यप्रावृतो व्रजेदयं मे वज्रः पाप्मानमपहनदिति ।।२।।

अथ याः पञ्चोत्तरास्ताश्छन्दस्याः पशवो वै छन्दाꣳस्यन्नं पशवोऽन्नमु पशोर्माꣳ समथ वा एतेभ्यः पशुभ्यो माꣳसान्युत्क्रान्तानि भवन्ति तद्यच्छन्दस्या उपदधात्येष्वेवैतत्पशुषु माꣳसानि दधात्यनन्तर्हिताः पशुभ्य उपदधात्यनन्तर्हितानि तत्पशुभ्यो माꣳसानि दधात्यन्तरा अपस्या भवन्ति बाह्याश्छन्दस्या अन्तराह्यापो बाह्यानि माꣳसानि ।।३।।

तदाहुर्यदिमा आप एतानि माꣳसान्यथ क्व त्वक्क्व लोमेत्यन्नं वाव पशोस्त्वगन्नं लोम तद्यच्छन्दस्या उपदधाति सैव पशोस्त्वक्तल्लोमाथ यान्यमून्युखायामजलोमानि तानि लोमानि बाह्योखा भवत्यन्तराणि पशुशीर्षाणि बाह्यानि हि लोमान्यन्तर आत्मा यदीतरेण यदीतरेणेति ह स्माह शाण्डिल्यः सर्वानेव वयं कृत्स्नान्पशून्त्सꣳस्कुर्म इति ।।४।।

form of Agni; for, when he was born he took possession of everything here and he is the youngest ! 'O youngest ! protect the men and the one who liberally worships you '– the one who liberally worships is the Yajamāna and the men are the people. 'You hear the praise;' with reference to this verse of praise. 'You protect my relations and myself'— the word 'relations' refers to offspring and it means 'protect both, the offspring of the Yajamāna and the Yajamāna himself.' (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Having climbed the altar and gone round behind the naturally perforated brick, he lays down the *apasyā* bricks. These *apasyās* are the same as waters. Waters have gone out of these *paśus* and laying the *apasyā* bricks, he puts waters into them. He places them close to the (heads of) *paśus*. He places the *apasyā* bricks in sets of five; for, these *paśus* are five in number. He places them on all sides and thereby puts waters into all of them.

2. The first fifteen are *apasyās*. Waters are verily the thunderbolt and thunderbolt is fifteenfold. Hence wherever the waters flow, there they destroy evil; because it is the thunderbolt that destroys evil in that area. So while it rains, one should move out uncovered, thinking 'let this thunderbolt destroy my sin'.

3. The last five bricks are *chandasyās*. The metres (*chandasyās*) are the same as cattle and metres are food and food is the flesh of animals. The flesh of these *paśus* came out and so he puts flesh into them by placing these *chandasyās*. He keeps them close to the(heads of) *paśus* and thereby puts flesh close to those *paśus*. The *apasyās* are inside and the *chandasyās* are outside; for, the waters are inside and the flesh outside.

4. Now they ask –"If these are waters and the others are flesh, then where is the skin and where the hairs?" Well, the skin of the *paśus* is food and the hairs of the *paśus* are food. By placing the *chandasyās*, themselves, skin is provided and they are the hairs as well. Or, those goats' hair which are kept in the *ukhā* are the hairs. The *ukhā* is outside and the heads of the *paśus* are inside; because the hairs are outside and the body is inside. Hence Śāṇḍilya said, "This way or that way, we see that the *paśus* are completely made up (with all their parts)."

यद्वेवापस्या उपदधाति प्रजापतेर्विस्रस्तादाप आयꣳस्तास्विता स्वविशाद्यद्-विशात्तस्माद्विꣳशतिस्ता अस्याङ्गुलिभ्योऽध्यस्रवन्नन्तो वा अङ्गुलयोन्तत एवास्मात्ता आप आयन्स यः स प्रजापतिर्व्यस्रꣳसतायमेव स योऽयमग्निश्चीयतेऽथ या अस्मात्ता आप आयन्नेतास्ता अपस्यास्तद्यदेता उपदधाति या एवास्मात्ता आप आयꣳस्ता अस्मिन्नेतत्प्रतिदधाति तस्मादेता अत्रोपदधाति।।५।।

अपां त्वेमन्त्सादयामीति वायुर्वा अपामेम यदाह्येवैष इतश्चेतश्च वात्यथापो यन्ति वायौ ताꣳ सादयति।।६।।

अपां त्वोद्मन्त्सादयामीति ओषधयो वा अपामोद्म[1] यत्र ह्याप उन्दन्त्यस्तिष्ठन्ति तदोषधयो जायन्त ओषधिषु ताꣳ सादयति।।७।।

अपां त्वा भस्मान्त्सादयामीत्यभ्रं वा अपां भस्माभ्रे ताꣳ सादयति।।८।।

अपां त्वा ज्योतिषि सादयामीति विद्युद्वा अपां ज्योतिर्विद्युति ताꣳ सादयति।।९।।

अपां त्वायने सादयामीतीयं वा अपामयनमस्याꣳह्यापो यन्त्यस्यां ताꣳ सादयति तद्या अस्यै तेभ्यो रूपेभ्य आप आयꣳस्ता अस्मिन्नेतत्प्रतिदधात्यथो एतान्येवास्मिन्नेतद्रूपाणि दधाति।।१०।।

अर्णवे त्वा सदने सादयामीति प्राणो वा अर्णवः प्राणे ताꣳ सादयति।।११।।

समुद्रे त्वा सदने सादयामीति मनो वै समुद्रो मनसो वै समुद्रा द्वाचाभ्र्या देवास्त्रयीं विद्यां निरखनꣳस्तदेष श्लोकाभ्युक्तो ये समुद्रान्निरखनन्देवास्तीक्ष्णाभिरभ्रिभिः सुदेवो अद्य तद्विद्याद्यत्र

१. अपामोद्मं My

5. Now why he places the *apasyās* — when Prajāpati got exhausted, waters came out of him. When the waters came out, he shrank or lied low. Since he shrank(*viś*) there are twenty (*viṁśati*) of these(bricks). Waters flowed out of his fingers; the fingers being the end, the waters flowed out through the fingers. This *Agni*-altar which is being built up is the same as that disjointed Prajāpati and those waters which flowed out of him are these *apasyās*. So when he lays down those (*apasyās*), he puts back those waters which flowed out of him. That is why he lays them down now.

6. "I place you on the way of waters"–(so saying, he places the first *apasyā*), which is the way of waters, for, waters flow this and that way when the wind blows here and there. He lays down the first brick — the wind.

7. "In the upsurge of the waters, I place you"–(so saying, he places the second *apasyā*). The plants are the upsurge of waters, because wherever there is upsurge of waters, there the plants grow. So he places this brick in the plants.

8. "I place you in the ashes of waters"–(so saying, he places the third *apasyā*). The cloud is indeed the ash of waters. In the cloud, he places this brick.

9. "In the light of the waters, I lay you down"–(so saying, he places the fourth). The lightning is the light of the waters. So he places this brick in the lightning.

10. "In the abode of waters, I place you"–(so saying, he lays down the fifth brick). The abode of waters is indeed the earth; for, it is on the earth the waters flow. This brick he lays down on this earth. Whatever water flowed from those five forms of his, those waters he now puts back into him. Those forms themselves he thereby restores to him.

11. "In the flood, the home, I place you "– the flood is *prāṇa* and in the *prāṇa*, he lays it down.

12. "In the ocean, the home, I place you"– the ocean is the mind. From mind i.e. ocean, with speech as shovel, the gods dug out the *Trayī* (Vedic lore). There is a verse recited in this connection –"That which the gods dug out of the ocean with sharp shovels, let that true god today know as to where

निर्वपणं दधुरिति मनः समुद्रो वाक्तीक्ष्णाभिस्त्रयी विद्या निर्वपणमेतदेष श्लोकोऽभ्युक्तो मनसि ताꣳ सादयति।।१२।।

सरिरे त्वा सदने सादयामीति वाग्वै सरिरं वाचि ताꣳ सादयति।।१३।।

अपां त्वा क्षये सादयामीति चक्षुर्वा अपां क्षयस्तत्र हि सर्वदैवापः क्षियन्ति चक्षुषि ताꣳ सादयति ।।१४।।

अपां त्वा सधिषि सादयामीति श्रोत्रं वा अपाꣳ सधिः श्रोत्रे ताꣳ सादयति तद्या अस्यैतेभ्यो रूपेभ्य आप आयꣳस्ता अस्मिन्नेतत्प्रतिदधात्यथो एतान्येवास्मिन्नेतद्रूपाणि दधाति ।।१५।।

अपां त्वा सदने सादयामीति द्यौर्वा अपाꣳ सदनं दिवि ह्यापः सन्ना दिवि ताꣳ सादयति।।१६।।

अपां त्वा सधस्थे सादयामीत्यन्तरिक्षं वा अपाꣳ सधस्थमन्तरिक्षे ताꣳ सादयति।।१७।।

अपां त्वा योनौ सादयामीति समुद्रो वा अपां योनिः समुद्रे ताꣳ सादयति।।१८।।

अपां त्वा पुरीषे सादयामीति सिकता वा अपां पुरीषꣳ सिकतासु ताꣳ सादयति ।।१९।।

अपां त्वा पाथसि सादयामीत्यन्नं वा अपां पाथोऽन्ने ताꣳ सादयति तद्या अस्यैतेभ्यो रूपेभ्य आप आयꣳस्ता अस्मिन्नेतत्प्रतिदधात्यथो एतान्येवास्मिन्नेतद्रूपाणि दधाति।।२०।।

गायत्रेण त्वा छन्दसा सादयामि त्रैष्टुभेन त्वा छन्दसा सादयामि जागतेन त्वा छन्दसा सादयामि आनुष्टुभेन त्वा छन्दसा सादयामि पाङ्क्तेन त्वा छन्दसा सादयामीति तद्या अस्यैतेभ्यश्छन्दोभ्य आप आयꣳस्ता अस्मिन्नेतत्प्रतिदधात्यथो एतान्येवास्मिन्नेतच्छन्दाꣳसि दधाति।।२१।।

they deposited that gift (namely *Trayī Vidyā*)." The ocean is the mind; speech is the sharp shovel, and the gift is the *Trayī Vidyā*(triple Vedic lore). This is what this verse implies. He places that brick in the mind.

13. "In the stream, the home, I settle you" – stream is indeed the speech and in the speech, he places it.

14. "In the abode of waters, I place you"– the abode of waters is the eye, because it is there that water is always found. So he places it in the eye.

15. "In the resting place of waters, I place you"– the resting place of waters is indeed the ear. Thus he places it in the ear. Those waters which thus flowed out of his forms, those he now puts back into him and thereby he restores those forms to him.

16. "I settle you in the seat of waters" – the seat of waters is the sky, because it is in the sky that the waters are stationed. So he lays it down in the sky.

17. "I place you in the region of the waters" – the region of waters is indeed the aerial region. So he places it in the aerial region.

18. "I lay you down in the womb of the waters" – the womb of waters is of course the ocean and thus he places it in the ocean.

19. "I place you in the sediment of waters" – the sediment of waters is indeed the sands and in the sands, he places it.

20. "I lay you down in the resort of waters"– the resort of waters is food and thereby he places it in the food. So from whatever forms (of Prajāpati) waters flowed out, those waters he now puts back into him and thus restores those very forms to him.

21. "I settle you with Gāyatrī metre; I settle you with Triṣṭubh metre; I lay you down with Jagatī metre; I place you with Anuṣṭubh metre; I settle you with Paṅktī metre"– thus from whatever of the metres, waters flowed out (of Prajāpati) those he restores to him and he puts back those metres into him.

ता एता अङ्गुलयस्तास्सर्वत उपदधाति सर्वतो हीमा अङ्गुलयोऽन्तेषूपदधात्यन्तेषु हीमा अङ्गुलयश्चतुर्धोपदधाति चतुर्धा हीमा अङ्गुलयः पञ्च-पञ्चोपदधाति पञ्च-पञ्च हीमा अङ्गुलयो नानोपदधाति नाना हीमा अङ्गुलयः सकृत्सकृत्सादयति समानं तत्करोति तस्मात्समानसम्बन्धनाः ।।२२।। इति चतुर्थं ब्राह्मणम् ।।

।। इति पञ्चमोऽध्यायः ।।

।। इति हस्तिघट काण्डं समाप्तम् ।।

22. These (bricks) are fingers. He places them on all sides; for, these fingers (and toes) are on all sides. He places them at the ends because these fingers are at the ends. He places them in four sets, because these fingers are in four sets. He places five of them each time, because there are five fingers (or toes) in each limb. He places them separately, since the fingers are separate. Each set, he settles once (i. e. settles each set of five together) and makes each set one unit because in each set five fingers are linked together. (Fourth Brāhmaṇa Ends.)

(Chapter Five Ends.)

HASTIGHAṬA KĀṆḌA ENDS.

चितिकाण्डम्

प्रथमोऽध्यायः

प्रथमं ब्राह्मणम्

ॐ प्राणभृत उपदधाति प्राणा वै प्राणभृतः प्राणेनैवैतदुपदधाति ताः प्रथमायां चिता उपदधाति पूर्वार्ध एषोऽग्नेर्यत्प्रथमा चितिः पुरस्तााात्प्राणान्दधाति तस्मादिमे पुरस्तात्प्राणाः ।।१ ।।

ता दशदशोपदधाति दश वै प्राणा यदु वा अपि बहु कृत्वो दशदश दशैव तत्पञ्च कृत्वो दशदशोपदधाति पञ्च वा एतान्पग्नूनुपदधाति दशदश वा एकैकस्मिन्पशौ प्राणास्तदेषु सर्वेषु प्राणान्दधात्यनन्तर्हिताः पशुभ्य उपदधात्यनन्तर्हिताꣳस्तत्पशुभ्यः प्राणान्दधाति सर्वत उपदधाति सर्वत एवैष्वेतत्प्राणान्दधाति ।।२ ।।

यद्वेव प्राणभृत उपदधाति प्रजापतेर्विस्त्रस्तात् प्राणा उदक्रामन्देवता भूत्वा तानब्रवीदुप मेत प्रति म एतद्धा येन मे यूयमुदक्रमिष्टेति स वै तदन्नꣳ सृजस्व योन वयं पश्यन्त उपवसामेति ते वा उभये सृजामहा इति तथेति ते प्राणाश्च प्रजापतिश्चैतदन्नमसृजन्तैताः प्राणभृतः ।।३ ।।

स पुरस्तादुपदधात्ययं पुरो भुव इत्यग्निर्वै पुरस्त[1]द्यामाह पुर इति प्राञ्चꣳ ह्यग्निमुद्धरन्ति प्राञ्चमुपचरन्त्यथ यद्भुव इत्याहाग्निर्वै भुवोऽग्नेर्हीदꣳ सर्वं भवति प्राणो हाग्निर्भूत्वा पुरस्तात्तस्थौ तदेव तद्रूपमुपदधाति।।४।।

तस्य प्राणो भौवायन इति प्राणं तस्माद्रूपादग्नेर्निरमिमीत वसन्तः प्राणायन इति वसन्तमृतुं प्राणान्निरमिमीत गायत्री वासन्तीति गायत्रीं छन्दो वसन्तादृतोर्निरमिमीत गायत्र्यै गायत्रमिति

१. पुरस्तात्तद्यत् My

CITI KĀṆḌA

Chapter One

BRĀHMAṆA I

1. He places the *prāṇabhṛt* bricks(on the first layer of the *citi*). *Prāṇabhṛt* being vital airs, he thereby infuses *prāṇa* into it. He lays them down on the first layer because the first layer is the front of Agni(altar). Thus he infuses *prāṇa* in the front. That is why these (creatures) have vital air in front.

2. He lays them down in tens, for, there are ten *prāṇas*. Tens may also mean many times; but here they mean only ten (in one lot). Five times (the lots of) ten are placed. Thereby he places in those five (kinds of) *paśus* (sacrificial animals) and each *paśu* has ten vital airs. He lays them (near the heads of the *paśus*), so that these (*prāṇas*) are not separated from the *paśus*. He places them all around so that on every side they are endowed with vital airs.

3. Why he places the *prāṇabhṛt* bricks—when Prajāpati got exhausted (by creating the beings), his vital airs departed from him. He addressed them (*prāṇas*) who had assumed divine forms— "You return; come back to my body from where you have gone (so that this body of mine will be rejuvenated)." They said, "O Prajāpati ! You produce that type of food by seeing which, we can be with you". Prajāpati said, "Alright let us together produce that food." They said, "Be it so." Thus Prajāpati and those *prāṇas* together created this food which are the *prāṇabhṛt* bricks.

4. He places them on the front side (saying),"This indeed is the existing (*bhuva*) in front"—In front doubtless is Agni and why he refers to Agni as in front is because they take out the fire (from the *Gārhapatya*) towards the front side and tend the fire in front. Now, why they say *bhuva* (existing) is because the vital air itself, in the form of Agni, exists in the front (i.e. *Āhavanīya*). So he places that very *prāṇa* in the form of fire (by placing *prāṇabhṛt* in front).

5. (He says)"Of that *Bhuva* (Agni existing) was born this *prāṇa*"—for, *prāṇa* was indeed produced by that *bhuva* (Agni). "Of that *bhauvaka*

गायत्र्यै छन्दसो गायत्रꣳ साम निरमिमीत गायत्रादुपाꣳशु[२]रिति गायत्रात्साम्न उपाꣳशुं ग्रहं निरमिमीतोपाꣳशोस्त्रिवृदित्युपाꣳशोर्ग्रहात्त्रिवृत्तꣳ स्तोमं निरमिमीत त्रिवृतो रथन्तरमिति त्रिवृतस्तोमाद्रथन्तरं पृष्ठं निरमिमीत ।।५।।

वसिष्ठ ऋषिरिति प्राणो वै वसिष्ठ ऋषिर्यद्वै नु श्रेष्ठस्तेन वसिष्ठोऽथो यद्वस्तृतमो वसति तेनो एव वसिष्ठः प्रजापतिगृहीतया त्वयेति प्रजापतिसृष्टया त्वयेत्येतत्प्राणं गृह्णामि प्रजाभ्य इति प्राणं पुरस्तात्प्रापादयत नानोपदधाति ये नानाकामाः प्राणे ताꣳस्तद्दधाति सकृत्सादयत्येकं तत्प्राणं करोत्यथ यन्नाना सादयेत्प्राणꣳ ह विच्छिन्द्यात्सैषा त्रिवृदिष्टका यजुः सादनꣳ सूददोहास्तत्त्रिवृत्त्रि-वृदग्निर्यावानग्निर्यावत्यस्य मात्रा तावात्तत्कृत्वोपदधाति ।।६।।

अथ दक्षिणतोऽयं दक्षिणा विश्वकर्मेत्ययं वै वायुर्विश्वकर्मा योऽयं पवत एष हीदꣳ सर्वं करोति तद्यात्तमाह दक्षिणेति तस्मादेष दक्षिणैव भूयिष्ठं वाति मनो ह वायुर्भूत्वा दक्षिणतस्तस्थौ तदेव तद्रूपमुपदधाति ।।७।।

तस्य मनो वैश्वकर्मणमिति मनस्तस्माद्रूपाद्वायोर्निरमिमीत ग्रीष्मो मा[३]नस इति ग्रीष्ममृतुं मनसो निरमिमीत त्रिष्टुब्ग्रैष्मीति त्रिष्टुभं छन्दो ग्रीष्मादृतोर्निरमिमीत त्रिष्टुभः स्वारमिति त्रिष्टुभश्छन्दसः स्वारꣳ साम निरमिमीत स्वारादन्तर्याम इति स्वारात्साम्नोऽन्तर्यामं ग्रहं निरमिमीतान्तर्यामात्पञ्चदश इत्यन्तर्यामाद्ग्रहात्पञ्चदग्रꣳ स्तोमं निरमिमीत पञ्चदशाद्बृहदिति पञ्चदशात्स्तोमाद्बृहत्पृष्ठं निरमिमीत।।८।।

२. उपाꣳशूरिति TE
३. मनस TE,P

(*prāṇa*) was made the *Vasanta*" for, the spring season was born from that *prāṇa*. "Of that Gāyatrī, the *Gāyatra* was born" — for the *Gāyatra Sāman* was the son of Gāyatrī metre. "Of that *Gāyatra* was born the *Upāṁśu*" — for, the *Upāṁśu graha* (*soma* cup called *Upāṁśu*) was the son of *Gāyatra Sāman*. "Of that *Upāṁśu* was born the *Trivṛt*" - for the *stoma* (nine-versed hymn) called *Trivṛt* was the offspring of the *Upāṁśu graha*. "Of that *Trivṛt* was born the Rathantara" — for, the *Pṛṣṭha* (*Sāman* of praise) called Rathantara came out of the *Trivṛt stoma*.

6. (He says) "The *Ṛṣi* Vasiṣṭha" — for, *Ṛṣi* Vasiṣṭha (i.e. sustenance of the body and its sense-organs) is indeed *prāṇa*. Inasmuch as it is the best thing, it is Vasiṣṭha (the excellent). Or, inasmuch as it is the best abiding principle living in the body, it is Vasiṣṭha. "By you taken hold by Prajāpati" - it means 'by you created by Prajāpati.' "I take the breath for my descendants"– (so saying) he infuses the *prāṇa* from the front side. He lays down (these bricks) individually and thereby he lays into it the individual desires of the vital airs. He settles them only once and thus he makes them into one *prāṇa*. If he were to set them separately, he would have split the *prāṇa* to pieces. This *iṣṭakā* is threefold; the *Yajus* formula, the settling and the *Sudadohasa* chant. That is threefold and Agni is threefold. As great as Agni is, as great as is his size, so much he lays down by doing so.

7. (He places) on the right side (saying) "This one on the right, the Viśvakarmā" — for, this wind which blows is the maker of this universe because he makes all these. Since he says "On the right," it (the wind) blows most in the south. Wind having become the mind, gets stationed on the right side of the body. It is that form (of the wind) that he now bestows (on the altar).

8. (He says) "His mind Vaiśvakarman" — because from that form of Vāyu, the mind (Vaiśvakarman) was made. "Summer, the *mānasa*" - for, out of that mind, the summer season (*mānasa*) was made. "Triṣṭubh, the *graiṣma*" — for, out of that summer season, the metre Triṣṭubh (*graiṣma*) was made, "*Svara Sāman*, the Traiṣṭubha" - for, out of that Triṣṭubh metre, the *Svara Sāman* (Traiṣṭubha) was made. "*Antaryāma*, the *Svara*" — for, out of that *Svara Sāman*, the *Antaryāma graha* (the *soma* cup of that name) (*Svara*) was made. "*Pañcadaśa stoma*, of *Antaryāma*" — for, the fifteenfold *stoma* chant (or collection of fifteen *Sāman* prayers made of fifteen *stotrīya* Ṛks) was made out of the *Antaryāma graha*. "The *Bṛhad*, of the *Pañcadaśa stoma*" for the *Bṛhat pṛṣṭha* was made out of the fifteenfold *Sāman* hymns.

भरद्वाज ऋषिरिति मनो वै भरद्वाज ऋषिरन्नं वाजो यो वै मनो बिभर्ति सोऽन्नं वाजं भरति तस्मान्मनो भरद्वाज ऋषिः प्रजापतिगृहीतया त्वयेति प्रजापतिसृष्टया त्वयेत्येतन्मनो गृह्णामि प्रजाभ्य इति मनो दक्षिणतः प्रापादयत नानोपदधाति ये नाना कामा मनसि तांस्तद्दधाति सकृत्सादयत्येकं तन्मनः करोत्यथ यन्नाना सादयेन्मनो ह विच्छिन्द्यात्सैषा त्रिवृदिष्टका तस्योक्तो बन्धुः ।।९।।

अथ पश्चादयं पश्चाद्विश्वव्यचा इत्यसौ वा आदित्यो विश्वव्यचा यदा ह्येवैष उदेत्यथेदं सर्वं व्यचो भवति तद्यामाह पश्चादिति तस्मादेतं प्रत्यञ्चमेव यन्तं पश्यन्ति चक्षुर्ह्यादित्यो भूत्वा पश्चात्तस्थौ तदेव तद्रूपमुपदधाति ।।१०।।

तस्य चक्षुर्वैश्वव्यचसमिति चक्षुस्तस्माद्रूपादादित्यान्निरमिमीत वर्षाश्चाक्षुष्य इति वर्षा ऋतुं चक्षुषो निरमिमीत जगती वार्षीति जगतीं छन्दो वर्षाभ्य ऋतोर्निरमिमीत जगत्या ऋक्सममिति जगत्यै छन्दस ऋक्समं साम निरमिमीतर्क्समाच्छुक्र इत्यृक्समात्साम्नः शुक्रं ग्रहं निरमिमीत शुक्रात्सप्तदश इति शुक्राद्ग्रहात्सप्तदशं स्तोमं निरमिमीत सप्तदशाद्वैरूपमिति सप्तदशात्स्तोमाद्वैरूपं पृष्ठं निरमिमीत ।। ११ ।।

जमदग्निर्ऋषिरिति चक्षुर्वै जमदग्निर्ऋषिर्यदनेन[४] जगत्पश्यत्यथो मनुते तस्माच्चक्षुर्जमदग्निर्ऋषिः प्रजापतिगृहीतया त्वयेति प्रजापतिसृष्टया त्वयेत्येतच्चक्षुर्गृह्णामि प्रजाभ्य इति चक्षुः पश्चात्प्रापादयत नानोपदधाति ये नाना कामाश्चक्षुषि तांस्तद्दधाति सकृत्सादयत्येकं तच्चक्षुः करोत्यथ यन्नाना सादयेच्चक्षुर्ह विच्छिन्द्यात्सैषा त्रिवृदिष्टका तस्योक्तो बन्धुः ।।१२।।

४. यदेनेन My

9. (He says) "The *Ṛṣi* Bharadvāja" – for, *Ṛṣi* Bharadvāja is indeed mind. *Vāja* means food and he who possesses a mind, possesses (*bharati*) *vāja* (food). Therefore, *Ṛṣi* Bharadvāja is the mind. "By you taken hold of by Prajāpati" – (it means) 'by you who are created by Prajāpati.' "I take the mind for my descendants" — (so saying) he introduces the mind from the right side. He lays down (these ten bricks) separately. Thereby he introduces into it what separate desires there are in the mind. He settles them only once and by that he makes them into one mind. If he were to settle them separately, surely he would have cut the mind into pieces. This brick is threefold and the purport of this is same as said earlier.

10. (He lays down) on the western side (back) (of the altar) saying "This one at the rear, the all-encompasser" – the all-encompasser is indeed yonder sun; for, when he rises, this universe gets aroused. Since he refers to him as 'at the rear,' one sees him only when he moves westward. The sun indeed, having become the eye, got stationed behind. It is that form he bestows now (on the altar).

11. "His eye, the *Vaiśvavyacasa*"– because out of that form of the sun (*Viśvavyacas,* the all-encompassing), the eye (*Vaiśvavyacasa*) was made. "Rainy season, the *cākṣuṣya*"— for, the metre Jagatī was made out of the rainy season. "*Ṛksama,* of the Jagatī" – for, from out of the Jagatī metre, the *Sāman* called *Ṛksama* was made. "Of *Ṛksama,* the *Śukra*" – for, the *Śukra graha* (the *soma* cup of that name) was made out of the *Sāman* called *Ṛksama.* "Of *Śukra* the seventeenfold" — for, the seventeenfold *stoma* (collection of seventeen hymns called *Saptadaśa stoma*) was made out of the *Śukra graha.* "Of the *Saptadaśa stoma,* the *Virūpa*"— for, the *pṛṣṭha* called *Vairūpa* was made out of the seventeenfold *stoma.*

12. (He says) "The *Ṛṣi* Jamadagni" – for, the eye doubtless, is the *Ṛṣi* Jamadagni; because it is with the eye the *jagat* (the animate world) sees and thinks. Therefore, the *Ṛṣi* Jamadagni is the eye. "By you taken hold of by Prajāpati " – (it means) 'by you who are created by Prajāpati.' "I take the eye for my descendants" – (so saying) he introduced the eye from behind. He lays down these (ten bricks) separately. Thereby he introduces what separate desires there are in the eyes. He settles them only once and by that he makes them into one eye. If he were to settle them separately, surely he would have cut the eye to pieces. This brick is threefold and its significance is explained earlier.

अथोत्तरत इदमुत्तरात्स्वरिति दिशो वा उत्तरात्तद्यत्ता आहोत्तरादित्युत्तरा ह्यस्मात्सर्वस्मा-द्दिशोऽथ यत्स्वरित्याह सर्वो[५] हि लोको दिशः श्रोत्रꣳ ह दिशो भूत्वोत्तरतस्तस्थौ तदेव तद्रूपमुपदधाति ।।१३।।

तस्य श्रोत्रꣳ सौवमिति श्रोत्रं तस्माद्रूपाद्दिग्यो निरमिमीत शरच्छ्रौत्रीति शरदमृतुꣳ श्रोत्रान्नि-रमिमीतानुष्टुप्शारदीत्यनुष्टुभं छन्दः शरद ऋतो निरमिमीतानुष्टुभ ऐळमित्यनुष्टुभश्छन्दस ऐकꣳ साम निरमिमीतैळान्मन्थीत्यैळात्साम्नो मन्थिनं ग्रहं निरमिमीत मन्थिन एकविꣳश इति मन्थिनो ग्रहादेकविꣳशꣳ स्तोमं निरमिमीतैकविꣳशाद्वैराजमित्येकविꣳ शात्स्तोमाद्वैराजं पृष्ठं निरमिमीत ।।१४।।

विश्वामित्र ऋषिरिति श्रोत्रं वै विश्वामित्र ऋषिर्यदनेन[६] सर्वतः शृणोत्यथो यदस्मै सर्वतो मित्रं भवति तस्मोछ्रोत्रं विश्वामित्र ऋषिः प्रजापतिगृहीतया त्वयेति प्रजापतिसृष्टया त्वयेत्येतेछ्रोत्रं गृह्णामि प्रजाभ्य इति श्रोत्रमुरतः प्रापादयत नानोपदधाति ये नाना कामाः श्रोत्रे ताꣳस्तद्दधाति सकृसादयत्येकं तेछ्रोत्रं करोत्यथ यन्नाना सादयेछ्रोत्रꣳ ह विछिन्द्यात्सैषा त्रिवृदिष्टका तस्योक्तो बन्धुः ।।१५।।

अथ मध्ये इयमुपरि मतिरिति चन्द्रमा वा उपरि तद्यत्तमाहोपरीत्युपरि हि चन्द्रमा अथ यन्मतिरित्याह वाग्वै मतिर्वाचा हीदꣳ सर्वं मनुते वाग्घ चन्द्रमा भूत्वोपरिष्टास्थौ तदेव तद्रूपमुपदधाति ॥१६॥

तस्यै वाङ्मात्येति वाचं तस्माद्रूपाच्चन्द्रमसो निरमिमीत हेमन्तो वाच्य इति हेमन्तमृतुं वाचो निरमिमीत पङ्क्तिर्हैमन्तीति पङ्क्तिं छन्दो हेमन्तादृतोर्निरमिमीत पङ्क्त्यै निधनवदिति पङ्क्त्यै छन्दसो निधनवत्साम निरमिमीत निधनवत आग्रयण इति निधनवतः साम्न आग्रयणं ग्रहं निरमिमीताग्रयणात्रिणवत्रयस्त्रिꣳ शावित्याग्रयणाद्ग्रहात्त्रिणवत्रयस्त्रिꣳग्रौ स्तोमौ निरमिमीत

५. स्वर्गो MD, M, H
६. यदेनेन MD

13. (He lays down) on the upper north side (saying), "This one the upper side, the heaven" – for, the quarters are in the upper sphere. Why he refers to them as on the upper side is because the regions are indeed above everything (on this earth). Why he says 'The heavens' is because the regions indeed are the heavenly world. The regions having become the ear, got stationed in the upper sphere. It is that form, he now bestows on (*Agni*-altar).

14. "His ear, the *Sauva*" – for, out of that form the quarters made the ear. "Of the ear, the autumn" – for, the autumn season was made out of the ear. "Of the autumn, the Anuṣṭubh"– for, the Anuṣṭubh metre was made out of the autumn season. "Of the Anuṣṭubh, the *aikam,*" for the *Sāman* called *Aika* was made out of Anuṣṭubh metre. "Of the *Aika,* the *Manthī* – for, the *Manthī graha* (the *soma* cup called *Manthī*) was made out of the *Aika Sāman.* "Of the *Manthī,* the *Ekaviṁśa*" — for, the twenty-onefold *ṣtoma* chant (a collection of twenty-one *Sāmans* called *Virāja* – was made out of *Ekaviṁśa stoma*).

15. (He says) "The *Ṛṣi* , Viśvāmitra" – for, the ear, is doubtless, *Ṛṣi* Viśvāmitra – for, it is with the ear one hears from every side and from all sides he has friends (*mitra*). Therefore, the ear is *Ṛṣi* Viśvāmitra. "By you taken hold of by Prajāpati " — meaning 'you created by Prajāpati'. "I take the ear for my descendants" — (so saying) he introduced the ear from the northern side. He lays down these (ten bricks) separately. Thereby he introduces what separate desires there are in the ear. He settles them only once and by that he makes them into one ear. If he were to settle them separately, he would have split the ear to pieces. This brick is threefold and the purport of this is as explained earlier.

16. (He lays down) in the middle (saying), "This one above, the *mati*"– for, the moon is indeed above. As to why he says 'above' is because the moon is above. Why he refers to it as '*mati*' is because speech is mind. It is by speech that all these (beings) think. It is the speech having become the moon; got stationed above. It is that form he now bestows on it (*Agni*-altar).

17. "Speech, of the mind"– for, the speech was made out of that form, the moon. "Of the speech, the winter" – for, the winter season was made out of speech. "Of winter, the Paṅkti" – for, the Paṅkti metre was made out of the winter season. "Of the Paṅkti, the *Nidhanavat*"– for, the *Sāman* called

त्रिणवत्रयस्त्रिंशाभ्यां शाक्वररैवते इति त्रिणवत्रयस्त्रिंशाभ्यां स्तोमाभ्यां शाक्वररैवते पृष्ठे निरमिमीत ।।१७।।

विश्वकर्म ऋषिरिति वाग्वै विश्वकर्मर्षिर्वाचाहीदं सर्वं कृतं तस्माद्वाग्विश्वकर्मर्षिः प्रजापतिगृहीतया त्वयेति प्रजापतिसृष्टया त्वयेत्येतद्वाचं गृह्णामि[७] प्रजाभ्य इति वाचमुपरिष्टात्प्रापादयत नानोपदधाति ये नाना कामा वाचि तांस्तद्दधाति सकृत्सादयत्येकां तद्वाचं करोत्यथ यन्नाना सादयेद्वाचं ह विच्छिन्द्यात्सैषा त्रिवृदिष्टका तस्योक्तो बन्धुः ।।१८।।

एतद्वै तदन्नं यात्तत्प्राणाश्च प्रजापतिश्चासृजन्तैतावान्वै सर्वो यज्ञो यज्ञ उ देवानामन्नम् ता दश-दशोपदधाति दशाक्षरा विराड्विराळु कृत्स्नमन्नं सर्वमेवास्मिन्नेतत्कृत्स्नमन्नं दधाति सर्वत उपदधाति सर्वत एवास्मिन्नेतत्कृत्स्नमन्नं दधाति ता हैता विराज एतान्प्राणान्बिभ्रति यत्प्राणान्बिभ्रति तस्मात्प्राणभृतः ।।१९।। इति प्रथमं ब्राह्मणम् ।।

द्वितीयं ब्राह्मणम्

तदाहुः किं प्राणाः किं प्राणभृत इति प्राणा एव प्राणा अङ्गानि प्राणभृन्त्यङ्गानि[१] हि प्राणान्बिभ्रति प्राणास्त्वेव प्राणा अन्नं प्राणभृदन्नं हि प्राणान्बिभर्ति ॥१॥

तदाहुः कथमस्यैताः सर्वाः प्राजापत्या भवन्तीति यदेव सर्वास्वाह प्रजापतिगृहीतया त्वयेत्येवमु हास्यैताः सर्वाः प्राजापत्या भवन्ति ॥२॥

७. गृह्णाति MD

१. प्राणभृन्त्यङ्गानि TE

Nidhanavat was made out of Paṅkti metre. "Of *Nidhanavat*, the *Āgrayaṇa*" — for, the *Āgrayaṇa graha* (*soma* cup of that name) was made out of the *Nidhanavat Sāman*. "Of the *Āgrayaṇa*, the *Triṇava* and *Trayastriṁśa*" — for, out of the *Āgrayaṇa graha* was made the *Triṇava stoma* (*stoma* hymns made of thrice nine verses) and the *Trayastriṁśa stoma* (thirty-three-versed *stoma* hymns). "Of the *Triṇava* and *Trayastriṁśa*, the *Śākvara* and *Raivata*" — for, the *pṛṣṭhas* called *Śākvara* and *Raivata* were made out of the thrice-nine *stoma* and thirty-threefold *stoma* respectively.

18. (He says) "The *Ṛṣi* Viśvakarmā " — for, *Ṛṣi* Viśvakarmā doubtless is speech. Because every action here is done by speech. Therefore, the speech is *Ṛṣi* Viśvakarmā (all-doer). "By you taken hold of by Prajāpati" — meaning 'you created by Prajāpati'. "I take the speech for my descendants" — (so saying) he introduces the speech from above. He lays down these ten bricks separately. Thereby he introduces what separate desires there are in the speech. He settles them only once and by that he makes them into one speech. If he were to settle them separately, he would have split the speech to pieces. This brick is threefold and the purport of this is as explained earlier.

19. This is that same food which the *prāṇas* and Prajāpati created together. This much constitutes the whole sacrifice; and sacrifice is the food of gods. He lays them (bricks) in tens. The Virāḍ metre is of ten syllables and Virāḍ constitutes the entire food. He thus bestows on him (the *Agni*-altar) the entire food. He places them on all sides and thereby bestows the entire food on him from all sides. Indeed, these Virāḍ verses sustain those *prāṇas* and inasmuch as they sustain (*bhṛ*) the vital airs (*prāṇas*), these (*iṣṭakās*) are called *prāṇabhṛtaḥ*. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Now they ask, "What are the vital airs and what are the *prāṇabhṛts*?" *Prāṇas* are the vital airs themselves and *prāṇabhṛts* are the organs and the organs sustain (*bibhrati*), the *prāṇas*. Vital airs are of course, the *prāṇas* and the *prāṇabhṛt* is food because it is food that carries the vital airs.

2. Now they ask, "How do all these (*prāṇabhṛt* bricks) of his (altar) happen to be of Prajāpati? Because while placing each of them it was repeated, "By you taken hold of by Prajāpati." That is how all these happen to be of Prajāpati.

तदाहुर्यद्ग्रहाय गृहीताय स्तुवतेऽथ शꣳसत्यथ कस्मात्पुरस्ताद्ग्रहाणामृचश्च सामानि चोपदधातीति सꣳस्था वै कर्मणोऽन्वीक्षितव्यर्चा वै प्रतिपदा ग्रहो गृह्यत ऋचि साम गीयते तदस्यैतद्यत्पुरस्ताद्ग्रहाणामृचश्च सामानि चोपदधात्यथ यदुपरिष्टाद्ग्रहाणाꣳ स्तुतशस्त्रे भवतस्तद्वस्यैतद्यदुपरिष्टाद्ग्रहाणाꣳ स्तोमाꣳश्च पृष्ठानि चोपदधाति ॥३॥

तदाहुर्यदेतत्त्रयꣳ सह क्रियते ग्रहः स्तोत्रꣳ शस्त्रमथात्र ग्रहं चैव स्तोत्रं चोपदधाति कथमस्यात्रापि शस्त्रमुपहितं भवतीति यद्वाव स्तोत्रं तच्छस्त्रं यासु ह्येव स्तुवते ता उ एवानुशꣳसत्येवमु[2] हास्यात्रापि ग्रस्त्रमुपहितं भवति ॥४॥

तदाहुर्यद्यथा पितुः पुत्रमेवं त्रीणि प्रथमान्याहाथ कस्मादृक्सामयोः सङ्क्रामतीति साम वा ऋचः पतिस्तद्यात्रापि यथा पितुः पुत्रमेवं ब्रूयाद्यथा पतिꣳ सन्तं पुत्रं ब्रूयात्तादृक्तत्तस्मादृक्सामयोः सङ्क्रामति कस्मादु त्रिः सन्तनोतीति पितरं पुत्रं पौत्रं ताꣳस्तत्सन्तनोति तस्मादु तेभ्य एक एव ददाति ॥५॥

तद्याः पुरस्तादुपदधाति ताः प्राणभृतोऽथ याः पश्चात्ताश्चक्षुर्भृतस्ता अपानभृतोऽथ या दक्षिणतस्ता मनोभृतस्ता उ व्यानभृतोऽथ या उत्तरतस्ताः श्रोत्रभृतस्ता उदानभृतोऽथ या मध्ये ता वाग्भृतस्ता उ समानभृतः ॥६॥

२. शꣳसन्त्येवम् MD

3. They say, "As they chant and recite on drawing the *soma* cups, where is the need for him to introduce chants and hymns before the drawing of the *soma* cups (as he is said to be doing in the previous Brāhmaṇa)" One has to keep in view the completion of the sacrificial ritual. Now with the *Pratipadā Ṛk* (marking the opening) the *graha* is collected. On the *Ṛk* mantra, the *Sāman* is sung. This means he puts in for (*Agni*-altar) both the *Ṛks* and *Sāmans* before collecting the *graha.* Inasmuch as after collecting of *soma* in the *grahas,* there are *stotra* chantings and recitation of the *Śastras,* he puts in for him both the *stomas* and *pṛṣṭha Sāmans* after the *grahas* are collected.

4. On this they ask, "If these three, namely collecting of *graha, stotra* chant and *śastra* recitation are simultaneously done, when the *graha* and *stotra* alone are put in, how the *śastra* also comes to be considered as introduced (in the ritual) ? That which is *stotra* is the same as *śastra* . What mantras, he (*Hotṛ*) uses for *stotra,* the same chants are (used in) the *śastra.* That is how *śastra* too happens to be introduced here.

5. They raise the question, "In the first three cases dealing with *bhuva, bhauvana,* etc." (the genesis of each from the previous) it is traced as from father to son (by using terms like *bhauvana, prāṇāyana,* etc. indicating father-son relationship), why this correspondence as son of the father is not mentioned in the case of *Ṛk* and *Sāmān* ? Because, the *Sāman* doubtless is the husband of the *Ṛk.* If he were to refer to them in the same strain, it would amount to saying 'of the son' instead of 'of the husband'. Therefore, in the case of *Ṛk* and *Sāman,* it is cause-effect relationship. As to why does he thrice carry on (the generation from father to son)? Because he thereby carries on three (generations); i.e. father, son and grandson. Therefore, one and the same (man) offers (food) to them.

6. These (bricks) which he places in the east (front) are the sustainers of *prāṇa* (the out-going breath); those which he places at the rear are the sustainers of the eye or those that hold the *apāna* (downward breath). Those on the right (south) are sustainers of mind or those that hold the *vyāna* (mobile breath). Those on the left are the sustainers of the ear or those that hold *udāna* (outward breath) and those in the middle are the sustainers of speech or those that hold the *samāna* (pervading breath).

तदु ह चरकाध्वर्यवोऽन्या एवापानभृतो व्यानभृत उदानभृतः समानभृतश्चक्षुर्भृतो मनोभृतः श्रोत्रभृतो वाग्भृत इत्युपदधाति न तथा कुर्यादित्यहैव रेचयन्त्यत्रो एवैतानि सर्वाणि रूपाण्युपधीयन्ते ।।७।।

स वै पुरस्तादुपधाय पश्चादुपदधाति प्राणो हापानो भूत्वाङ्गुल्यग्रेभ्य इति सञ्चरत्यपान उ ह प्राणो भूत्वाङ्गुल्यग्रेभ्य इति सञ्चरति तद्यत्पुरस्तादुपधाय पश्चादुपदधात्येतावेवैतत्प्राणौ सन्तनोति सन्दधाति तस्मादेतौ प्राणौ सन्ततौ सꣳहितौ ।।८।।

अथ दक्षिणत उपधायोत्तरत उपदधाति व्यानो होदानो भूत्वाङ्गुल्यग्रेभ्य इति सञ्चरत्युदान उ ह व्यानो भूत्वाङ्गुल्यग्रेभ्य इति सञ्चरति तद्यद्दक्षिणत उपधायोत्तरत उपदधात्येतावेवैतत्प्राणौ सन्तनोति सन्दधाति तस्मादेतौ प्राणौ सन्ततौ सꣳहितौ ।।९।।

अथ या मध्य उपदधाति स प्राणस्ता रेतः सिचोर्वेलयोपदधाति पृष्ट्यो वै रेतःसिचौ मध्यमु पृष्ट्यो मध्यत एवास्मिन्नेतत्प्राणं दधाति सर्वत उपदधाति सर्वत एवास्मिन्नेतत्प्राणं दधात्यथो एवꣳ हैष गुदः प्राणः समन्तंना भिंपर्यक्रोऽनू[3]चीश्च तिर श्चीश्चोपदधाति तस्मादिमेऽन्वञ्चश्च तिर्यञ्चश्चात्मन्प्राणाः सꣳस्पृष्टा उपदधाति प्राणानेवैतत्सन्तनोति सन्दधाति तस्मादिमे प्राणाः सन्तताः सꣳहिताः ।।१०।। इति द्वितीयं ब्राह्मणम् ।।

३. पर्यक्तोऽनू MD

7. Now the Adhvaryus of the Caraka school lay down different bricks as *apānabhṛts, vyānabhṛts, udānabhṛts, samānabhṛts, cakṣurbhṛts, manobhṛts, śrotrabhṛts* and *vāgbhṛts* (i.e. they consider all these ten as *prāṇabhṛts* only or relating only to *prāṇa*, the out-going breath and lay down separate bricks for *apāna*, the downward breath; *vyāna*, the mobile breath; *udāna*, the upward breath; *samāna*, the pervading breath, the eyes, the mind, the ear and the speech). But it should not be done so. In that case, it will amount to overdoing. In this order itself (as we have mentioned) all those forms are laid (into Agni).

8. Now he places those bricks in the rear after placing them in the front, the *prāṇa* (outward breath) having become *apāna* (downward breath) moves like this from the tips of the fingers (indicated by the downward movement of the finger tips) and the *apāna* (downward breath) having become *prāṇa* (outward breath) moves like this upward from the tips of the toes. Hence by laying down the bricks in front and then at the back, he makes these two breathings continuous and connects them. That is how these two (*prāṇa* and *apāna*) are continuous and connected.

9. When he places those bricks on the right side and then on the left side, the *prāṇa* (outward breath) becomes the *vyāna* (circulating breath) passes along thus from the tips of the fingers and the circulating breath in turn becomes the *prāṇa*, and passes along thus from the tips of the fingers. Thus by laying down the bricks on the right side and then on the left side, he makes these two breathings (*prāṇa* and *vyāna*) continuous and connected. That is why these two breaths are continuous and connected.

10. Those bricks which he places in the centre are the vital airs and he places them in between the two *retassica* bricks; for, the *retassica* are the side bones and are in the middle of the body. He thus places the vital airs into him (the *Agni* altar or the Yajamāna) at the very middle part of the body. On every side he places these central bricks and thereby puts vital airs in every part of his body. That is how these *prāṇas* (vital airs) originating from the bottom of the spinal column, gets spread all round the navel. He places them both lengthwise and cross-wise. That is how the vital airs in this body are both lengthwise and cross-wise. He places them touching each other. Thus he makes the vital airs continuous and connected. Hence the channels of vital airs are continuous and inter-connected. (Second Brāhmaṇa Ends.)

तृतीयं ब्राह्मणम्

ता हैके पुरुषमुपाप्योंपदधत्येष वै प्राणस्तमेता बिभ्रति यत्प्राणं बिभ्रति तस्मात्प्राणभृत इति न तथा कुर्यादेषो हैव प्राणो य एष हिरण्मयः पुरुषस्तस्य त्वयमात्मा यावदिदमभ्ययमग्निर्विहितस्तद्यद्धास्यैता अङ्गं नाभिप्राप्नुयुः प्राणो हास्य तदङ्गं नाभिप्राप्नुयाद्यदु वै प्राणोऽङ्गं नाभिप्राप्नोति शुष्यति वा वैतन्म्लायति वा तस्मादेनाः यति परिश्रित्स्वेवोपाप्योंपदध्यादथ या मध्य उपदधाति ताभिरस्यैष आत्मा पूर्णस्ता उ एवैतस्मादनन्तर्हिताः ।।१।।

तदाहुर्य दयं पुरो भुवोऽयं दक्षिणा विश्वकर्माऽयं पश्चाद्विश्वव्यचा इदमुत्तरात्स्वरियमुपरिमतिरिति संप्रति दिशोऽयनूयन्तेऽथ कस्मादेना अक्ष्णया देशेषूपदधातीति प्राणा वै प्राणभृतस्ता यत्संप्रति दिश उपदध्यात्प्रागयं हैवायं प्राणः सञ्चरेदथ यदेना एवमयनूक्ताः सतीरक्ष्णया देशेषूपदधाति तस्मादयं प्रागयं प्राणः सन्नक्ष्णया सर्वाण्यङ्गानि सर्वमात्मानमनुसञ्चरति ।।२।।

स एष पशुर्यदग्निः सोऽत्रैव सर्वः कृत्स्नः सꣳस्कृतस्तस्य याः पुरस्तादुपदधाति तौ बाहू अथ याः पश्चात्ते स क्यावथ या मध्य उपदधाति स आत्मा ता रेतः सिचोर्वेलयोपदधाति पृष्टयो वै रेतःसिचौ मध्यमु पृष्टयो मध्यतो ह्ययमात्मा सर्वत उपदधाति सर्वतोह्ययमात्मा ।।३।।

BRĀHMAṆA III

1. Some people lay down (these *prāṇabhṛt* bricks) so as they are in contact with the human brick (goldman) (saying) that he (*puruṣa*) is the vital air and him these bricks sustain (*bibhrati*) and hence it is they are *prāṇabhṛts*. It shall not be done so. Of course the vital air is the same as that goldman but his body (is not confined to the golden figure); it extends as far as the expanse of this altar. Hence (by placing the *prāṇabhṛts* touching the gold piece only), whatever (far-flung) limbs of that man, these *prāṇabhṛts* do not touch, and those limbs, the vital airs will not reach and whichever limb is not supplied with vital airs, that limb gets dried up and withers away. Therefore he places these (*prāṇabhṛts*) only on the *pariśrits* (enclosing stones). Those which he places in the middle, by those, his (central) body gets filled (with vital airs) and thus by them he (goldman proper) is not denied of the vital airs.

2. Here now they say, "Whereas (in the mantras chanted while placing those *prāṇabhṛts*), it is said, this one in front, the *Bhuva*; this one in the right, *Viśvakarmā*; this one behind, the *Viśvavyacā*; this one in the left, *Svar* and this one above, the mind" — by this, these bricks are earmarked for specific quarters. Why then he lays down these (bricks) in the side-long places? The *prāṇabhṛts* are vital airs and if they are placed exactly corresponding to the quarters, these breaths would have only a forward and backward movement. Now by placing these bricks in side-long places, these breaths besides moving forward and backward, also move sideways along all the limbs and the whole body.

3. Now that *Agni* (altar) is a *paśu* and it in now itself fashioned completely and made trim. Those (bricks) which he places in front are his arms (fore-feet) and those that he places behind are his thighs and those that he places in the middle constitute its trunk. These (in the middle), he places between the *retassica* (bricks), because the *retassics* are the side-bones indeed. Side-bones happen to be in the middle and thus he places the body proper in the middle. He places them all around because that body proper extends all round.

तदाहुर्यत्पूर्वेषु गणेष्वेकैकꣳ स्तोममेकैकं पृष्ठमुपदधात्यथ कस्मादत्र द्वौ स्तोमौ द्वे पृष्ठे उपदधातीत्यात्मा वा अस्यैष आत्मानं तदङ्गानां ज्येष्ठं वरिष्ठं वीर्यवत्तमं करोति तस्मादयमात्माङ्गानां ज्येष्ठो वरिष्ठो वीर्यवत्तमः ।।४।।

तदाहुः कथमस्यैषोऽग्निः सर्वः कृत्स्न इष्टकायामिष्टकायाꣳ सꣳस्कृतो भवतीति मज्जा यजुरस्थीष्टका माꣳ सꣳ सादनं त्वक्सूददोहा लोम पुरीषस्य यजुरन्नं पुरीषमेवमु हास्यैषोऽग्निः सर्वः कृत्स्न इष्टकायामिष्टकायाꣳ सꣳस्कृतो भवति स एष सार्वायुषोऽग्निः स यो हैतमेवꣳ सार्वायुषमग्निं वेद सर्वꣳ हैवायुरेति ।।५।। इति तृतीयं ब्राह्मणम्।।

चतुर्थं ब्राह्मणम्

अथातः समञ्चनप्रसारणस्यैव सञ्चितꣳ[1] हैके समञ्चनप्रसारणेनेत्यभिमृग्रन्ति पशुरेष यदग्निर्यदा वै पशुरङ्गानि सञ्चाञ्चति प्र च सारयत्यथ स तैर्वीर्यं करोति संवत्सरोऽसि परिवत्सरोऽसीदावत्सरोऽसीद्वत्सरोऽसि वत्सरोऽसि उषसस्ते कल्पन्तामहोरात्रास्ते कल्पन्तामर्धमासास्ते कल्पन्तां मासास्ते कल्पन्तामृतवस्ते कल्पन्ताꣳ संवत्सरस्ते कल्पताम् प्रेत्या एत्यै सं चाञ्च प्र च सारय सुपर्णचिदसि तया देवतयाऽङ्गिरस्वद्ध्रुवः सीदेति ।।१।।

अपि ह स्माह शाट्यायनिः स्फोटतोर्हैकः पक्षयोरुपगुश्रावैतेनाभिमृष्टस्य तस्मादेनमेतेनाभ्येव मृशेदिति ।।२।।

१. सञ्चितिꣳ V2

4. Now they ask — "Whereas in the first four sets (of *prāṇabhṛts*), he lays down a single *stoma* and a single *pṛṣṭha,* why should he here (in the fifth set in the middle) lay down two *stomas* (*Triṇava* and *Trayastriṁśa*) and two *pṛṣṭhas* (*Śākvara* and *Raivata*)?" This is because this (set of *prāṇabhṛts* in the middle) is his (Agni's) body proper. He thus makes the body proper supreme among the parts of the body; greatest and most vigorous among the limbs. That is why this trunk part is the supreme, great and most vigorous among the body parts.

5. Now they ask, "When brick by brick the *Agni*-altar is fashioned, how is it that this Agni of his becomes completely fashioned and trim?" Now the *Yajus* formula chanted (for each brick) is the marrow, the brick is the bone, the *Sūdadoha* recitation is the skin,the formula used for *purīṣa* (filling of the gaps with earth) forms the hair and the *purīṣa* (the mud used to fill the gaps) is the food. This way that Agni of his becomes completely fashioned and made up brick to brick. That Agni is possessed of all vital power, whosoever, knows that Agni to be possessed of all vital power, attains his full life-span. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Now the (possibility of) contraction and expansion (of the body). The built altar is made to be possessed of (the capacity) for contraction and expansion by some (by stroking along the layer, pushing the bricks here and there and by uttering some mantras). *Agni*-altar is indeed a *paśu* and just as an animal gains strength by contracting and expanding its limbs, (so too, this Agni becomes capable of contraction and expansion of limbs and thereby becomes stronger). (This is done by saying) "You are the *saṁvatsara, parivatsara, idāvatsara, idvatsara* and *vatsara.* May your dawns (limbs) be efficacious, may your days and nights become efficacious; may your half-months be efficacious; may your months be efficacious; may your seasons become efficacious and may your year become efficacious. For (enabling) going and coming, you contract and expand (your limbs); you are the *citi* of the shape of eagle. Just by (the grace of) that deity Angiras, you remain stable."

2. Śāṭyāyani also once deposed that while being touched with these mantras, someone heard cracking sound of the wings (of the altar) (proving that these chants do cause contraction and expansion of the altar). So let him strike them with these chants.

अथ ह स्माह स्वर्जिन्नाग्नजितो नग्नजिद्वा गान्धारः प्राणो वै समञ्चनप्रसारणं यस्मिन्वा अङ्गे प्राणो भवति तत्सञ्चाञ्चति प्र च सारयति सञ्चितमेवैनं बहिष्टदभ्यन्यात्तदस्मिन्प्राणः समञ्चनप्रसारणं दधाति तथा सञ्चाञ्चति प्र च सारयतीति तदुहैव[2] समञ्चनप्रसारणं यत्स तदुवाच राजन्यबन्धुरिव त्वेव तदुवाच यन्नु शतं कृत्वोऽथो सहस्रं बहिष्टादयन्युर्न वै तस्मिंस्ते प्राणं दध्युर्यो वा आत्मन्प्राणः स एव प्राणस्तद्यत्प्राणभृत उपदधाति तदस्मिन्प्राणः समञ्चनप्रसारणं दधाति तथा सञ्चाञ्चति प्र च सारयत्यथ लोकंपृणे उपदधात्यस्याः स्रक्त्यां तयोरुपरि बन्धुः पुरीषं निवपति तस्योपरि बन्धुः ।।३।। इति चतुर्थं ब्राह्मणम्।।

।। इति प्रथमोऽध्यायः ।।

२.तदहैव TE

3. Svarjit, Nāgnajit, also known as Nagnajit of Gāndhāra said, "Contraction and expansion are surely *prāṇa*. Whatever part of the body where *prāṇa* is, that part expands or contracts. So let him breath on it (blow his breath into the altar) from outside when it is completely built. That will provide *prāṇa* (to enable it of) contraction and expansion. That (process of blowing the breath) makes it (the altar) get packed up or shuffled." This (method of) contraction and expansion as said (by Nāgnajit) is (the statement) of an ill-informed Kṣatriya. Even if one from outside were to blow his breath on it one hundred times or even a thousand times, he cannot infuse *prāṇa* into it. Whatever breath is there in the body proper (of the altar) that alone is the *prāṇa*. So only by laying down the *prāṇabhṛts*, he infuses *prāṇa* into it i.e. the power of contraction and expansion into it and only thereby it contracts and expands. He then places two *lokaṁpṛṇā* bricks in that corner, the purport of which will be explained later. He then throws loose earth on the layer which again will be explained later. (Fourth Brāhmaṇa Ends)

(Chapter One Ends.)

द्वितीयोऽध्यायः

प्रथमं ब्राह्मणम्

द्वितीयां चितिमुपदधात्येतद्वै देवाः प्रथमां चितिं चित्वा समारोहन्नयं वै लोकः प्रथमा चितिरिममेव तल्लोकꣳ सꣳस्कृत्य समारोहन् ।।१।।

तेऽब्रुवꣳश्चेतयध्वमिति चितिमिच्छतेति वाव तदब्रुवन्नित ऊर्ध्वमिच्छतेति ते चेतयमाना एतां द्वितीयां चितिमपश्यन्यदूर्ध्वं पृथिव्या अर्वाचीनमन्तरिक्षात्तेषामेष लोकोऽध्रुव इवाप्रतिष्ठित इव मनस्यासीत् ।।२।।

तेऽश्विनावब्रुवन्युवं वै ब्रह्माणौ भिषजौ स्थो युवं न इमां द्वितीयां चितिमुपधत्तमिति किं नौ ततो भविष्यतीति युवमेव नोऽस्या अग्निचित्याया अध्वर्यू भविष्यथ इति तथेति तेभ्य एतामश्विनौ द्वितीयां चितिमुपाधत्तां तस्मादाहुरश्विनावेव देवानामध्वर्यू इति॥३॥

स उपदधाति ध्रुवक्षितिर्ध्रुवयोनिर्ध्रुवासीति यद्वै स्थिरं यत्प्रतिष्ठितं तद्ध्रुवमथ वा एषामेष लोकोऽध्रुव इवाप्रतिष्ठित इव मनस्यासीत्तमेवैतत्स्थिरं ध्रुवं कृत्वा प्रत्यधत्तां ध्रुवं योनिमासीद साधुयेति स्थिरं योनिमासीद साधुयेत्येतदुख्यस्य केतु प्रथमं जुषाणेत्ययं वा अग्निरुख्यस्तस्यैष प्रथमः केतुर्यत्प्रथमा चितिस्तं जुषाणेत्येतदश्विनाध्वर्यू सादयतामिह त्वेत्यश्विनौ ह्यध्वर्यू उपाधत्ताम् ।।४।।

कुलायिनी घृतवती पुन्धिरिति कुलायमिव वै द्वितीया चितिः स्योनेसीद सदने पृथिव्या इति पृथिवी वै प्रथमा चितिस्तस्यै शिवे स्योने सीद सदन इत्येतदभित्वा रुद्रा वसवो गृणन्त्वित्येतास्त्वां देवता अभिगृणन्त्वित्येतदिमा ब्रह्म पीपिहि सौभगायेतीमा ब्रह्माव सौभगायेत्येतदश्विनाध्वर्यू सादयतामिह त्वेत्यश्विनौ ह्यध्वर्यू उपाधत्ताम् ।।५।।

Chapter Two

BRĀHMAṆA I

1. Then he builds up the second layer. This is where the gods ascended after building the first layer. This world is the first layer and having readied this terrestrial world, they mounted it.

2. They said, "Meditate" by which they meant 'wish for a layer, seek a layer from this (first one) upwards.' They by meditation, discovered this second layer which is above the terrestrial region (earth) and below the sky. That world of theirs, they thought, was as if unfixed or unsettled.

3. They told the Aśvins (the twin physicians among gods)- "You two are Brāhmaṇas and physicians. You two lay out this second layer for our sake." Aśvins asked, "What then will be our gain?" (Gods said) "You two shall be the chief priests (Adhvaryus) at this *Agni-cityā.*" (Aśvins said) "So it be." The Aśvins built up this second layer for them. That is why it is said that Aśvins themselves are the Adhvaryus of gods.

4. He lays down (the first of the *Aśvin* bricks, saying) "You are firmly rooted, firmly established, steady" – for, what is firmly rooted and established is steady. Now for them that world (the second layer, appeared to their mind as if unsteady and unfirm. That is now rendered firm and steady. They (Aśvins) went on building (the second layer). "Be seated in your firm pedestal" (meaning) 'get yourself well entrenched in your firm womb'. (He says) "Enjoying the first appearance of the *ukhyā*" — the *ukhyā* is indeed this *Agni* (altar) and the first layer is, no doubt, its first appearance (so it means) 'enjoying that'. "May the Aśvins, the Adhvaryus, place you here" – for, the Aśvins as Adhvaryus, did lay him (the brick) down.

5. (He further says laying the second brick) "You are like a nest, you are having *ghee* and you are a child-bearing woman" – for, the second layer is like a nest (since it rests on the first layer like a nest on a tree). "Be seated on the soft seat of the earth" – for, the first layer is indeed the earth and 'on that comfortable soft resort, you be seated' is what he means. "May the Rudras and Vasus praise you" – (meaning) 'let these deities sing your praise'. "Replenish them, O Brāhmaṇa! for prosperity" – (meaning) ('O brick !) protect these Brāhmaṇas (*havis* etc.) for prosperity.' Thus the Aśvins, the Adhvaryus did lay down.

स्वैर्दक्षैर्दक्षपितेह सीदेति स्वेन वीर्येणेह सीदेत्येतद्देवानाꣳ सुम्ने बृहते रणायेति देवानाꣳ सुम्नाय महते रणायेत्येतत्पितेवैधि सूनव आ सुशेवेति यथा पिता पुत्राय स्योनः सुशेव एवꣳ सुशेवैधीत्येतत्स्वविशा[1] तन्वा संविशस्वेत्यात्मा वै तनूः स्वावेशेनात्मना संविशस्वेत्येतदश्विनाऽध्वर्यू सादयतामिह त्वेत्यश्विनौ ह्यध्वर्यू उपाधत्ताम् ।।६।।

पृथिव्याः पुरीषमसीति पृथिवी वै प्रथमा चितिस्तस्या एतत्पुरीषमिव यद्द्वितीयाऽप्सो नामेति रसो नामेत्येतत्तां त्वा विश्वे अभिगृणन्तु देवा इति तां त्वा सर्वेऽभिगृणन्तु देवा इत्येतस्तोमपृष्ठा घृतवतीह सीदेति यान्स्तोमानस्यां तꣳस्यमानो भवति तैरेषा स्तोमपृष्ठा प्रजावदस्मे द्रविणायजस्वेति प्रजावदस्मे द्रविणमायजस्वत्येतदश्विनाध्वर्यू सादयतामिहत्वेत्यश्विनौ ह्यध्वर्यू उपाधत्ताम्।।७।।

ता एता दिशस्ता रेतःसिचोर्वेलयोपदधातीमे वै रेतःसिचावनयोस्तद्दिशो दधाति तस्मादनयोर्दिशः सर्वत उपदधाति सर्वस्तस्तद्दिशो दधाति तस्मात्सर्वतो दिशः सर्वतः समीचीः सर्वतस्तत्समीचीर्दिशो दधाति तस्मात्सर्वतः समीच्यो दिशस्ता नानोपदधाति नाना सादयति नाना सूददोहसाऽधिवदति नाना हि दिशः ।।८।।

अथ पञ्चमीं दिश्यामुपदधात्यूर्ध्वा ह सा दिक्सा या सोर्ध्वा दिगसौ स आदित्योऽमुमेवैतदा-दित्यमुपदधाति तामन्तरेण दक्षिणां दिश्यामुपदधात्यमुं तदादित्यमन्तरेण दक्षिणां दिशं दधाति तस्मादेषोऽन्तरेण दक्षिणां दिशमेति ।।९।।

अदित्यास्त्वा पृष्ठे सादयामीतीयं वा अदितिरस्यामेवैनमेतत्प्रतिष्ठायां प्रतिष्ठापयत्यन्तरिक्षस्य धर्त्रीं विष्टंभनीं दिशामधिपत्नीं भुवनानामित्यन्तरिक्षस्य ह्येष धर्त्ता विष्टंभनो

१. स्वावेशा MD

6. (He lays down the third *Aśvin* brick saying) " You protected by the powerful, be seated here by your own prowess" – (meaning) 'be seated here by your own energy'. "For the happiness of the gods and favour of gods" — (meaning) 'for favouring the gods and for great joy'. "Be you kind as father to a son" — (meaning) 'just as a father is affectionate and kind to his son, so you be kind,' and "Abide here with your obliging form"— here the form is the body and it means 'abide here with your readily available body'. "May the Aśvins, the Adhvaryus, settle thee here" — for the Aśvins, who are the Adhvaryus, did lay down (this brick).

7. (He lays down the fourth *Aśvin* brick saying) — "You are the earth's soil". The first layer is indeed the earth and this second layer is like the soil of the earth. "*Apsa* by name you are" (meaning) "You are her (earth's) essence". "May all gods sing thy glory" (meaning) 'let all the gods sing your praises.' "Be seated here, enriched by *stomas* and full of fat" — for whatever *stomas* are going to be spread (chanted) on this layer (like *Trivṛt*) etc.), enriched by those *stomas,* "Bring to us prosperity along with offsprings." "May the Aśviṇs, the Adhvaryus, settle thee here" — for, the Aśvins who are the Adhvaryus did lay down (this brick).

8. These bricks are those quarters. He places them near the *retassica* bricks, for the two *retassica* bricks represent the sky and the earth. He thereby places the quarters within these two worlds. He lays them in every direction and thus places the quarters in all the four directions. That is why the quarters are in all the directions. They are to face each other and thereby make the quarters face each other and hence the quarters are facing each other. He places them separately, settles them separately, for, the quarters are separate.

9. He then places the fifth brick of the quarters (fifth *aśvin* brick representing the quarters). That region is the one above and that same upper region is same as yonder sun. Thus he places yonder sun thereon. He places this within the brick of the southern quarter. Thereby he places the yonder sun within the southern quarter and therefore he (sun) moves within the southern quarter.

10. (He lays it down saying) "I place you on the back of Aditi"— for the terrestrial world is Aditi and it is upon her as foundation, that he establishes him. "Sustainer of the aerial region, upholder of the quarters

दिशामधिपतिर्भुवनानामूर्मिर्द्रप्सो अपामसीति रसो वा ऊर्मिर्विश्वकर्मा तत्रऋषिरिति प्रजापतिर्वै विश्वकर्मा प्रजापतिसृष्टाऽसीत्येतदश्विनाध्वर्यू सादयतामिह त्वेत्यश्विनौ ह्यध्वर्यू उपाधत्ताम् ।।१०।।

यद्वेवैता आश्विनीरुपदधाति प्रजापतिं विस्रस्तं देवता आदाय व्युदक्रामꣳस्तस्य यदूर्ध्वं प्रतिष्ठाया अवाचीनं मध्यात्तदस्याश्विनावादायोत्क्रम्यातिष्ठतां तावब्रवीदुप मेतं प्रति म एतद्धत्तं येन मे युवमुदक्रमिष्टमिति किं नौ ततो भविष्यतीति युवद्देवत्यमेव म एतदात्मनो भविष्यतीति तथेति तदस्मिन्नेतदश्विनौ प्रत्यधत्तां तद्या एताः पञ्चाश्विन्य एतदस्य तदात्मनस्तद्यदेता अत्रोपदधाति यदेवास्यैता आत्मनस्तदस्मिन्नेतत्प्रतिदधाति तस्मादेता अत्रोपदधाति ।।११।।

ध्रुवक्षितिर्ध्रुवयोनिर्ध्रुवासीति यद्वै स्थिरं यत्प्रतिष्ठितं तद्ध्रुवमथ वा अस्यैतदस्थिरमिवा ध्रुवमिवात्मन आसीत्तदेवैतत्स्थिरं ध्रुवं कृत्वा प्रत्यधत्तां कुलायिनी घृतवति पुरन्धिरिति कुलायमिव वा अस्यैतदात्मनः स्वैर्दक्षैर्दक्षपितेह सीदेत्यदक्षयतामेवास्यैत- दात्मनः पृथिव्याः पुरीषमसीति पुरीषसꣳहितमिव वा अस्यैतदात्मनो रेतःसिचोर्वेलया पृष्ट्यो वै रेतःसिचौ पृष्टिसाचयमिव वा अस्यैतदात्मनः सर्वत उपदधाति सर्वतो ह्यस्यैत दश्विनावात्मनः प्रत्यधत्ताम् ।।१२।।

अथर्तव्ये उपदधात्यृतव एते यदृतव्ये ऋतूनेवैतदुपदधाति शुक्रश्च शुचिश्च ग्रैष्मावृतू[२] इति नामनी एनयोरेते नामभ्यामेवैने एतदुपदधाति द्वे इष्टके भवतो द्वौ हि मासावृतुः सकृत्सादयत्येकं तदृतुं करोति ।।१३।।

२. ग्रैष्मा ऋतू M, H

and over-lord of the worlds" for he (the sun) is indeed the sustainer of the aerial region, the one who supports the quarter and is the protector of the worlds. "The wave, the drop of waters, you are"—wave is indeed the essence. "Viśvakarman is your *ṛṣi*" — Viśvakarman, the maker of everything is doubtless, the Prajāpati. Thus (it means) 'you are made by Prajāpati.' "May the Aśvins,the Adhvaryus, settle thee here" — for the Aśvins who are the Adhvaryus did lay down (this brick).

11. Now as to why he places these *aśvin* bricks is this — when Prajāpati became exhausted, the gods took him and went away. That part of his body above the feet and below the waist, the Aśvins took and kept moving away. He (Prajāpati) told them, "Come to me and return that (part of mine) which you have taken away from me." They (Aśvins) asked "What will be our gain?" (Prajāpati said) "That part of my body shall have you as its presiding deities." (They said) "let it be so" and restored that part unto him. Therefore these five *aśvin* bricks are that part of the (Prajāpati's or *Agni*-altar's) body and now when he places them into this layer (of the altar), he in fact, restores that part of his body which these bricks represent, (or which is presided over by Aśvins). That is why he lays them down here.

12. (While laying, he says) "You of firm foundation, seated firmly" — for, whatever is well established and entrenched is firm. Now that part of Prajāpati's body was as if unsteady, unfirm. By restoring it, Aśvins, made it steady and firm. "You are like a nest, fat, wise" he says. For this (part of the body) is indeed like a nest for his body. "You, protected by the powerful, be seated here by your own prowess," — (so saying) they made him powerful. "You are the earth's soil" — for that (lower part of Prajāpati's body) is connected to the (earth's) soil. He places (the bricks) close to the *retassica* bricks. *Retassics* are the side bones and that part of the body is at the level of the side bones. He places them on every side, for, the Aśvins restored that part of his body on every side.

13. Then he places the *ṛtavyās* (bricks representing the seasons). These are the seasons and thereby he places the seasons. These are *Śukra* and *Śuci*, the names (of the two months) constituting the summer season and he lays them down with those two names. They are two bricks, because a season has two months. He settles them together and thus makes them into one season.

तद्यदेते अत्रोपदधाति संवत्सर एषोऽग्निरिम उ लोकाः संवत्सरस्तस्य यदूर्ध्वं पृथिव्या अर्वाचीनमन्तरिक्षात्तदस्यैषा द्वितीया चितिस्तद्वस्य ग्रीष्म ऋतुस्तद्यदेते अत्रोपदधाति यदेवास्यैते आत्मनस्तदस्मिन्नेतत्प्रतिदधाति तस्मादेते अत्रो पदधाति ।।१४।।

यद्वेवैते अत्रोपदधाति प्रजापतिरेषोऽग्निः संवत्सर उ प्रजापतिस्तस्य यदूर्ध्वं प्रतिष्ठाया अर्वाचीनं[3] मध्यात्तदस्यैषा द्वितीया चितिस्तद्वस्य ग्रीष्म ऋतुस्तद्यदेते अत्रोपदधाति यदेवास्यैते आत्मनस्तदस्मिन्नेतत्प्रतिदधाति तस्मादेते अत्रोपदधाति ।।१५।। इति प्रथमं ब्राह्मणम्।।

द्वितीयं ब्राह्मणम्

अथ वैश्वदेवीरुपदधात्येष वै सा द्वितीया चितिर्यामेभ्यस्तदश्विना उपाधत्तां तामुपधायेदꣳ सर्वमभवतां यदिदं किञ्च ते देवा अब्रुवन्नश्विनौ वा इदꣳ सर्वमभूतामुप तज्जानीत यथा वयमिहाप्यसामेति तेऽब्रुवꣳश्चेतयध्वमिति चितिमिच्छतेति वाव तदब्रुवꣳस्तदिच्छत यथा वयमिहाप्यसामेति ते चेतयमाना एता इष्टका अपश्यन्वैश्वदेवीः ।।१ ।।

तेऽब्रुवन्नश्विनौ वा इदꣳ सर्वमभूतामश्विभ्यामेवाश्विनोश्चितिमनूपदधामहा इति तेऽश्विभ्यामेवाश्विनोश्चितिमनूपादधत तस्मादेतामाश्विनी चितिरित्याचक्षते तस्माद्यथैव पूर्वासामुदर्क एवमेतासामश्विभ्याꣳ ह्येवाश्विनोश्चितिमनूपादधत ।।२।।

यद्वेव वैश्वदेवीरुपदधाति ये वै ते विश्वे देवा एतां द्वितीयां चितिमपश्यन्ये त एतेन रसेनोपायꣳस्त उ एते तानेवैतदुपदधाति ता एताः सर्वाः प्रजास्ता रेतः सिचोर्वेलयोपदधातीमे वै रेतः सिचावनयोस्तत्प्रजा दधाति तस्मादनयोः प्रजा : सर्वत उपदधाति सर्वतस्तत्प्रजा दधाति तस्मात्सर्वतः प्रजा दिश्या अनूपदधाति दिक्षु तत्प्रजा दधाति तस्मात्सर्वासु दिक्षु प्रजाः ।।३ ।।

३. अवाचीनं MD

14. As to why he places these two here is because this *Agni*-altar is the year and this year is these worlds. This second layer is that part of his (altar's) body which is above the earth and below the aerial region and that same part of him is the summer season. By placing these two (bricks) in this layer, he restores to him (*Agni*-altar) that part of his body which these two represent. That is why he places these two here.

15. Again why he places these two here — this *Agni*-altar is Prajāpati and Prajāpati is the year. That part of his which is above the feet and below the waist is this second layer. And that part of his body is the summer season. Thus by laying down these two here (in this second layer), he restores to him that part of the body, which is represented by these two. That is why he places these two in this (layer). (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. He then places the *vaiśvadevī* bricks. The second layer is the one which the Aśvins at that time built up for the gods and as the result of that they became all those, whatever there is here. Now the gods said, "The Aśvins have become all these; now you (gods) think as to how we can also get a share in it". They said, "Meditate," which means 'build up an altar so that we can also get a share here'. By contemplating they discovered these bricks which are called *vaiśvadevīs.*

2. They again said, "Did not the Aśvins become all these and therefore let us also build up this by the side of the layer of Aśvins with the help of Aśvins themselves." Accordingly, they laid down with the help of the Aśvins, these (bricks) on the side of the layer of Aśvins. That is why, these (bricks) have their tips coincide with the ends of the Aśvins,' bricks. This is (possible) because they laid down alongside the Aśvin layer with the help of Aśvins.

3. As to why he lays down the *vaiśvadevī* bricks — these represent those same Viśvedevas who discovered the second layer and by whom the gods were enriched with essence. Now he is laying down those very bricks which represent all beings. They are placed in the range of the *retassica* bricks; for, the *retassica* bricks represent the heaven and the earth and within these two, he places the creatures. He places them on everyside and thereby he places the creatures all over. That is why we have creatures everywhere. He places them by the sides of the *diśyā* bricks (representing the quarters); he thus places creatures in all quarters and that is why, we have creatures in all directions.

यद्वेव वैश्वदेवीरुपदधाति प्रजापतेर्विस्रस्तात्सर्वाः प्रजा मध्यत उदक्रामन्नेतस्या अधि योनेस्ता एनमेतस्मिन्नात्मनः प्रतिहिते प्रापद्यन्त स यः स प्रजापतिर्व्यस्रꣳसतायमेव स योऽयमग्निश्चीयतेऽथ या अस्मात्ता : प्रजा मध्यत उदक्रामन्नेतास्ता वैश्वदेव्य इष्टकास्तद्यदेता उपदधाति या एवास्मात्ता प्रजा मध्यत उदक्रामꣳस्ता अस्मिन्नेतत्प्रपादयति रेतः सिचोर्वेलया पृष्ट्यो वै रेतःसिचौ मध्यमु पृष्ट्यो मध्यत एवास्मिन्नेताः प्रजाः प्रपादयति[४] सर्वत उपदधाति सर्वत एवास्मिन्नेताः प्रजाः प्रपादयति[५] ॥४॥

यद्वेव वैश्वदेवीरुपदधात्येतद्वै प्रजापतिरेतस्मिन्नात्मनः प्रतिहितेऽकामयत प्रजाः सृजेय प्रजायेयेति स ऋतुभिरद्भिः प्राणैः संवत्सरेणाश्विभ्याꣳ सयुग्भूत्वैताः प्रजाः प्राजनयत्तथैवैतद्यजमान एताभिर्देवताभिस्सयुग्भूत्वैताः प्रजाः प्रजनयति तस्मादु सर्वास्वेव सजूः सजूरित्यनुवर्तते ॥५॥

सजूर्ऋतुभिरिति तदृतून्प्राजनयदृतुभिर्वैसयुग्भूत्वा प्राजनयत्सजूर्विधाभिरित्यापो वै विधा अद्भिर्हीदꣳ सर्वं विहितमद्भिर्वै सयुग्भूत्वा प्राजनयत्सजूर्देवैरिति तद्देवान्प्राजनयद्यद्देवा इत्याचक्षते सजूर्देवैर्वयोनाधैरिति प्राणा वै देवा वयोनाधाः प्राणैर्हीदꣳ सर्वं वयुनं नद्धमथो छन्दाꣳसि वै देवा वयोनाधाश्छन्दोभिर्हीदꣳ सर्वं वयुनं नद्धं प्राणैर्वै सयुग्भूत्वा प्राजनयदग्नये त्वा वैश्वानरायेति संवत्सरो वा अग्निर्वैश्वानरः संवत्सरेण वै सयुग्भूत्वा प्राजनयदश्विनाध्वर्यू सादयतामिह त्वेत्यश्विभ्यां वै सयुग्भूत्वा प्राजनयत् ॥६॥

सजूर्वसुभिरिति दक्षिणतस्तद्वसून्प्राजनयत्सजू रुद्रैरिति पश्चात्तद्रुद्रान्प्राजनयत्सजू-रादित्यैरित्युत्तरतस्तदादित्यान्प्राजनयत्सजूर्विश्वैर्देवैरित्युपरिष्टात्तद्विश्वान्देवान्प्राजनयत्ता वै

४. प्रापादयति TE

५. प्रापादयति TE

4. And again as to why he places the *vaiśvadevī* bricks — when Prajāpati became exhausted, all those creatures escaped from the middle of his body, in other words, from the place of their origin. When the middle part of his body was reconstituted, they entered him (again). Now this *Agni*-altar which is being built up is the same as that Prajāpati who got exhausted. Those creatures which emanated from the middle of his body, they are the same as these *vaiśvadevyā* bricks. So by placing these bricks, he reintroduces those creatures into him (altar). He places them by the side of the *retassica* bricks; for, the *retassica* are the two side-bones and side-bones mark the middle of the body and in that, he places the creatures all around. Thereby, he places the creatures everywhere.

5. Again, why he lays down the *vaiśvadevī* bricks — when his body was restored, Prajāpati desired — 'May I create creatures and may I reproduce.' He then entered into union with seasons, with waters, with vital airs, with the year and with the Aśvins. Subsequently, he created these creatures. In the same manner, this Yajamāna having entered into union with these, creates these creatures. Since it is the result of *sajū* (entering into union) all these bricks are marked by the word *Sajūr.*

6. (He says) "*Sajūr* with the seasons" — because he created the seasons and having entered into union (*sajūr*) he produced creatures. "*Sajūr* with *vidhā*" — *vidhā* means waters and it is with the waters, all these get distributed. Therefore by getting into union with waters he produced these creatures. "*Sajūr* with the *devas.*" Thereby he produced the gods; the gods here refer to all the gods (like Vasus, Rudras and Ādityas). "*Sajūr* with *vayonādhas.*" *Vayonādhas* are indeed the *prāṇa* deities and it is by the *prāṇas* that all these are *vayun* or knit together. Getting into union, with *prāṇas* he created all these creatures. "For Agni, the Vaiśvānara" — Agnivaiśvānara is indeed the year and having got into union with the year, he created all these creatures. (He again says) "May the Aśvins, the Adhvaryus settle you here" — for, having got into union with the Aśvins he produced the creatures.

7. "*Sajūr* with the Vasus," (so saying) he placed it on the right side and thereby created the Vasus. "*Sajūr* with the Rudras" (so saying) he placed it behind and thereby created the Rudras. "*Sajūr* with *Ādityas*" (so saying) he placed on the north and thereby produced the *Ādityas.* "*Sajūr* with the

समानप्रभृतयः समानोदर्का नाना मध्यतस्ता यत्समान प्रभृतयस्समानोदर्काः समानीभिर्हि देवताभिः पुरस्ताच्चोपरिष्टाच्च सयुग्भूत्वा प्राजनयदथ यन्नाना मध्यतोऽन्या अन्या हि प्रजा मध्यतः प्राजनयत् ।।७।। इति द्वितीयं ब्राह्मणम् ।।

तृतीयं ब्राह्मणम्

अथ प्राणभृत उपदधात्येतद्वै देवा अब्रुवꣳश्चेतयध्वमिति चितिमिच्छतेति वाव तदब्रुवँस्ते चेतयमाना वायुमेव चितिमपश्यँस्तामस्मिन्नदधुस्तथैवास्मिन्नयमेतद्दधाति प्राणभृत उपदधाति प्राणो वै वायुर्वायुमेवास्मिन्नेतद्दधाति रेतः सिचोर्वैक्तयेमे वै रेतः सिचावनयोस्तद्वायुं दधाति तस्मादनयोर्वायुः सर्वत उपदधाति सर्वतस्तद्वायुं दधाति तस्मात्सर्वतो वायुः सर्वतः समीचीः सर्वतस्तत्सम्यञ्चं वायुं दधाति तस्मात्सर्वतः सम्यग्भूत्वा सर्वाभ्यो दिग्भ्यो वाति दिश्या अनूपदधाति दिक्षु तद्वायुं दधाति तस्मात्सर्वासु दिक्षु वायुः ।।१।।

यद्वेव प्राणभृत उपदधात्यास्वेवैतत्प्रजासु प्राणान् दधाति ता अनन्तर्हिता वैश्वदेवीभ्य उपदधात्यनन्तर्हिताꣳ स्तत्प्रजाभ्यः प्राणान्दधाति प्राणं मे पाह्यपानं मे पाहि व्यानं मे पाहि चक्षुर्म उर्व्या विभाहि श्रोत्रं मे श्लोकयेत्येतानेवास्मिन्नेतत्क्लृप्तान् प्राणान् दधाति ।।२।।

अथापस्या उपदधात्येतद्वै देवा अब्रुवꣳश्चेतयध्वमिति चितिमिच्छतेति वाव तदब्रुवꣳस्ते चेतयमाना वृष्टिमेव चितिमपश्यꣳस्तामस्मिन्नदधुस्तथैवास्मिन्नयमेतद्दधात्यपस्या उपदधात्यापो वै वृष्टिर्वृष्टिमेवास्मिन्नेतद्दधाति रेतः सिचोर्वैलयेमे वै रेतः सिचावनयोस्तद्वृष्टिं दधाति तस्मादनयोर्वर्षति सर्वत उपदधाति सर्वतस्तद्वृष्टि दधाति तस्मात्सर्वतो वर्षति सर्वतः समीचीः

Viśvedevas" (so saying) he placed it above and produced those Viśvedevas. All these (bricks) have the same beginning and the end but differ in the middle. These are same in the beginning and in the end because having become united with the different deities their beginning and end coincide and because by the union each time, he produced different creatures, these (bricks) differ in their middle parts. Indeed, he created different creatures from within him. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. He then places the *prāṇabhṛt* (bricks); for, once at that time the gods said, "Meditate", whereby they meant 'discovering a layer'. While meditating they saw the wind itself as a layer; and they placed it into that (fire-altar). In the same way, this one (Yajamāna) puts into it the wind. He places the *prāṇabhṛt* bricks because the *prāṇa* is after all, wind and thereby he actually puts wind into it. He places them by the side of the *retassica* bricks. The *retassica* represent these two worlds and between them he infuses the wind and thereby causes the wind to pervade all around these (two worlds). That is why, wind is all-pervasive and is felt on every side running in the same direction. It is also because of that, the winds from everywhere get united and blow from all quarters in the same direction. He places them down by the side of the bricks representing the quarters and thereby infuses the wind in all directions. Hence we have wind in all the quarters.

2. And again as to why he lays down the *prāṇabhṛt* bricks – it is because of that he supplies vital airs to these creatures. He places them so as to be separated from the *vaiśvadevīs*. He thereby supplies vital airs not separated from the creatures. (While placing, he says) "Protect my *prāṇa* – (out-breath); protect my *apāna* (down-breath); protect my *vyāna* (horizontal breath). Make my eyes reach far ahead; make my ears resound (with sound produced at a far distance)." In this way, he bestows on them vital airs well-defined.

3. He then places the *apasyā* bricks, for, the gods at that time said to themselves, "Meditate" whereby they surely meant 'discover a layer.' While meditating, they saw rain itself as a layer and they put it into that fire-altar. In the same way, this one (Yajamāna) places them on the altar. He places the *apasyā*, for, the waters are the rain and actually he lays the rain itself. He places them by the side of the *retassica* bricks. These two *retassica* bricks represent the two worlds and thereby he bestows rain on these two worlds

सर्वतस्तत्समीचीं वृष्टिं दधाति तस्मात्सर्वतः सम्यक् भूत्वा सर्वाभ्यो दिग्भ्यो वर्षति वायव्या अनूपदधाति वायौ तद्वृष्टिं दधाति तस्माद्यां दिशं वायुरेति तां दिशं वृष्टिरन्वेति।।३।।

यद्वेवापस्या उपदधात्येष्वेवैतत्प्राणेष्वपो दधाति ता अनन्तर्हिताः प्राणभृद्भ्य उपदधात्यनन्तर्हितास्तत्प्राणेभ्योऽपो दधात्यथो अन्नं वा आपोऽनन्तर्हितं तत्प्राणेभ्योऽन्नं दधात्यपः पिन्वौषधीर्जिन्व द्विपादव चतुष्पात्पाहि दिवो वृष्टिमेरयेत्येता एवैष्वेतत्क्लृप्ता आपो[1] दधाति ।।४।।

अथ छन्दस्या उपदधात्येतद्वै देवा अब्रुवंश्चेतयध्वमिति चितिमिच्छतेति वाव तदब्रुवंस्ते चेतयमानाः पशूनेव चितिमपश्यंस्तामस्मिन्नदधुस्तथैवास्मिन्नयमेतद्दधाति छन्दस्या उपदधाति पशवो वै छन्दांसि पशूनेवास्मिन्नेतद्दधाति सर्वत उपदधाति सर्वतस्तत्पशून् दधाति तस्मात्सर्वतः पशवोऽपस्या अनूपदधात्यप्सु तत्पशून्प्रतिष्ठापयति तस्माद्यदा वर्षत्यथ पशवः प्रतितिष्ठन्ति ।।५।।

यद्वेव छन्दस्या उपदधाति प्रजापतेर्विस्रस्तात्पशव उदक्रामंश्छन्दांसि भूत्वा तान् गायत्री छन्दो भूत्वा वयसाप्नोत्तद्यद्गायत्र्याप्नोदेतद्धि छन्द आशिष्ठं सा तद्भूत्वा प्रजापतिरेतान् पशून्वयसाप्नोत् ।।६।।

मूर्धा वय इति प्रजापतिर्वै मूर्धा स वयोऽभवत्प्रजापतिश्छन्द इति प्रजापतिरेव छन्दोऽभवत् ।।७।।

क्षत्रं वय इति प्रजापतिर्वै क्षत्रं स वयोऽभवन्मयन्दं छन्द इति यद्वा अनिरुक्तं तन्मयन्दमनिरुक्तो वै प्रजापतिः प्रजापतिरेव छन्दोऽभवत् ।।८।।

१. अपो MD

and thereby brings rain to both these worlds. That is why, we have rains. He places them all around and thus makes it rain all around. He places them all over in the same direction and thereby causes the rain to fall in the same direction. In the process, when the rain falls, it falls everywhere, from all quarters in the same direction. He places them alongside the *vāyavyā* bricks and thus bestows rain on the wind. That is why, the rains follow that direction towards which the wind blows.

4. As to why he places the *apasyā* bricks is because he puts water into the *prāṇas.* He places them in such a way that they are not separated from the *prāṇabhṛts* and thereby places the water close to the vital airs. Waters are really the same as food and in this process, he provides food for the *prāṇas.* And while laying (he says), "Make the waters rise up and quicken the growth of plants; protect the bipeds and also the four-footed, draw rains from the sky." This is how, he places the well-defined waters into it.

5. Then he places *chandasyā* bricks. The gods once said, "Meditate", which only meant 'discover the layer'. While meditating, they saw the cattle itself as a layer and placed it into this *Agni*-altar. In the same way, this one (Yajamāna) places it thereon. By placing the *chandasyā* bricks, the metres being cattle, he actually places the cattle. By placing them all around, he distributes the cattle all around. He places them alongside the *apasyās* and thereby establishes those cattle on the water. That is how, the cattle prosper when it rains.

6. And again, why he places the *chandasyā* (is)– from the body of Prajāpati who was exhausted; the cattle came out assuming the form of metres. Gāyatrī becoming a metre, by her vigour, overtook them and that is why this metre Gāyatrī is the shortest. Thereafter Prajāpati in the form of Gāyatrī, managed to overcome all the cattle by his vigour.

7. Vigour is represented by the head and Prajāpati is the head. He became vigour and assumed the form of Gāyatrī metre. In other words, Prajāpati himself transformed into a metre.

8. Kṣatra (martial prowess) is vigour and Prajāpati represents martial vigour. He became the vigour with a metre that gives pleasure. This metre is undefined, and is pleasure giving. Prajāpati is also undefined, and he himself became the metre.

विष्टंभो वय इति प्रजापतिर्वै विष्टंभः स वयोऽभवदधिपतिश्छन्द इति प्रजापतिर्वा अधिपतिः प्रजापतिरेव छन्दोऽभवत् ।।९।।

विश्वकर्मा वय इति प्रजापतिर्वै विश्वकर्मा स वयोऽभवत्परमेष्ठी छन्द इत्यापो वै प्रजापतिः परमेष्ठी ता हि परमे स्थाने तिष्ठन्ति प्रजापतिरेव परमेष्ठी छन्दोऽभवत्।।१०।।

तानि वा एतानि चत्वारि वयाꣳसि चत्वारि छन्दाꣳसि तदष्टावष्टाक्षरा गायत्र्येषा वै सा गायत्री या तद्भूत्वा प्रजापतिरेतान् पशून्वयसाप्नोत्तस्माज्जीर्णं पशुं वयसाप्त इत्याचक्षते तस्मादु सर्वास्वेव वयो वय इत्यनुवर्ततेऽथ येऽस्मात्ते पशव उदक्रामन्नेते ते पञ्चदशोत्तरे वज्रो वै पशवो वज्रः पञ्चदशस्तस्याद्यस्य[२] पशवो भवन्त्यपैव स पाप्मानꣳ हते वज्रो हैव तस्य पाप्मानमपहन्ति तस्माद्यां काञ्च दिशं पशुमानेति वज्रविहताꣳ हैव तामन्वेति ।।११।। इति तृतीयं ब्राह्मणम् ।।

चतुर्थं ब्राह्मणम्

बस्तो वय इति बस्तं वयसाप्नोद्विवलं छन्द इत्येकपदा वै विवलं छन्द एकपदा ह भूत्वाजा उच्चक्रमुः ।।१।।

वृष्णिर्वय इति वृष्णिं च वयसाप्नोद्विशालं छन्द इति द्विपदा वै विशालं छन्दो द्विपदा ह भूत्वा वय उच्चक्रमुः ।।२।।

पुरुषो वय इति पुरुषं वयसाप्नोत्तन्द्रं छन्द इति पङ्क्तिर्वै तन्द्रं छन्दः पङ्क्तिर्ह भूत्वा पुरुषा उच्चक्रमुः ।।३।।

व्याघ्रो वय इति व्याघ्रं वयसाऽऽप्नोदनाधृष्टं छन्द इति विराड्वा अनाधृष्टं छन्दोऽन्नं वै विराळन्नमनाधृष्टं विराड्ढ भूत्वा व्याघ्रा उच्चक्रमुः ।।४।।

२. तमाद्यस्य in TE and Mss

9. Support is vigour and Prajāpati is the support. He became vigour and transformed into overlord metre. The overlord metre is doubtless Prajāpati and Prajāpati himself is the metre.

10. The all-maker(Viśvakarman) is vigour and Prajāpati is the maker of all. He became vigour and assumed the form of Parameṣṭhī metre. Waters are in Prajāpati, the Parameṣṭhī, because they are situated in the *parama-sthāna*(highest place). Therefore, Prajāpati himself became the Parameṣṭhī metre.

11. Thus there are four kinds of vigour and four metres, making up a total of eight. Gāyatrī has eight syllables and certainly the same Gāyatrī is in the form of Prajāpati, who by his vigour, overtook those cattle. They say that he overtook by his vigour the insipid cattle and that is why at each time (while referring to Prajāpati assuming the form of a metre) the word '*vaya*' (vigour) is repeated. Those cattle which went away from him (Prajāpati) are these fifteen *Vyāhṛtis*. Cattle are indeed the thunderbolt and thunderbolt is fifteenfold. Therefore, he who possesses cattle, drives away all the enemy. Truly it is thunderbolt that destroys the enemy. In whatever direction the one who possesses cattle moves, that direction is cleared for him by the thunderbolt. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. "The he-goat represents vigour." He overtook by his vigour the he-goat. Vivala is a metre (literally meaning that which has no gap). Vivala is indeed the one-footed (*ekapadā*). It is in the form of the Ekapadā metre, the goats escaped from the body of Prajāpati.

2. "The ram is vigour." The ram he overtook by his vigour. Viśāla is a metre and Viśāla is two-footed. In the form of the *dvipadā*, the ram escaped from his body.

3. "Man is vigour." He overtook man by his vigour. Tandra is metre (literally meaning inertia). The Tandra metre is the Paṅkti. Men escaped from his body in the form of Paṅkti.

4. "The tiger is vigour." He overtook tiger by his vigour. '*Anādhṛṣṭa* is the metre' (meaning unchallengeable). *Anādhṛṣṭa* is indeed the Virāj. For Virāj is food. The food having become unchallengeable, Virāj escaped as tiger from his body.

सिꣳहो वय इति सिꣳहं वयसाऽऽप्रोच्छदिश्छन्द इत्यतिच्छन्दा वै छदिश्छन्दः सा हि सर्वाणि छन्दाꣳसि च्छादयत्यतिच्छन्दा ह भूत्वा सिꣳहा उच्चक्रमुरथातो निरुक्तानेव पशून्निरुक्तानि च्छन्दाꣳस्युपदधाति ।।५।।

पष्ठवाड्वय इति पष्ठवाहं वयसाऽऽप्रोद्बृहती छन्द इति बृहती ह भूत्वा पष्ठवाह उच्चक्रमुः॥६॥

उक्षावय इत्युक्षाणं वयसाऽऽप्रोत्ककुप्छन्द इति ककुब्भ भूत्वोक्षाण उच्चक्रमुः ।।७।।

ऋषभो वय इत्यृषभं वयसाऽऽप्रोत्सतो बृहती छन्द इति सतो बृहती ह भूत्वर्षभा उच्चक्रमुः ।।८।।

अनड्वान्वय इत्यनड्वाहं वयसाऽऽप्रोत्पङ्क्तिश्छन्द इति पङ्क्तिर्ह भूत्वाऽनड्वाह उच्चक्रमुः ।।९।।

धेनुर्वय इति धेनुं वयसाऽऽप्रोज्जगती छन्द इति जगती ह भूत्वा धेनव उच्चक्रमुः ।।१०।।

त्र्यविर्वय इति त्र्यविं वयसाऽऽप्रोत्त्रिष्टुप्छन्द इति त्रिष्टुब्भ भूत्वा त्र्यवय उच्चक्रमुः ।।११।।

दित्यवाड्वय इति दित्यवाहं वयसाऽऽप्रोद्विराट्छन्द इति विराड्ढ भूत्वा दिव्यवाह उच्चक्रमुः ।।१२।।

पञ्चाविर्वय इति पञ्चाविं वयसाऽऽप्रोद्गायत्री छन्द इति गायत्री ह भूत्वा पञ्चावय उच्चक्रमुः ।।१३।।

त्रिवत्सो वय इति त्रिवत्सं वयसाऽऽप्रोदुष्णिक्छन्द इत्युष्णिग्घ भूत्वा त्रिवत्सा उच्चक्रमुः ।।१४।।

5. "The lion is vigour." The lion he overtook by his vigour. 'Chadi is the metre' (meaning to cover). Because it covers all over himself and assumes the form of *Aticchandā* (super metre) and escaped as lions (from his body). Thus he places the undefined metres alongwith defined beasts.

6. "The ox is vigour." The ox he overtook by his vigour. 'The Bṛhatī is the metre' and having assumed the form of Bṛhatī, the oxen escaped from him.

7. "The bull is vigour." He overtook the bull by his vigour. 'The Kakubh is the metre.' In the form of Kakubh, the bulls went forth from him.

8. "The stud-bull is vigour." He overtook the stud-bull by his vigour. 'The Sato bṛhatī is the metre.' In the form of Sato bṛhatī, the stud-bulls escaped from his body.

9. "The bullock is vigour." He overtook bullock by his vigour. 'Paṅkti is the metre.' In the form of Paṅkti the bullocks escaped from him.

10. "The cow with calf is vigour." He overtook the cow with calf by his vigour. 'The Jagatī is the metre' and assuming the form of Jagatī, cows (with calves) escaped from him.

11. "The *tryavī* (the 18 months old calf) is vigour." He overtook *tryavī* by his vigour. 'The Triṣṭubh is the metre.' Assuming the form of Triṣṭubh, the *tryavī* escaped from him.

12. "The two year old bull (*dityavāḍ*) is vigour." He overtook *dityavāḍ* by his vigour. 'The Virāḍ is the metre.' Assuming the form of Virāḍ, the bulls (*dityavāḍs*) escaped from him.

13. The two and a half year old bull (*pañcāvi*) is vigour." He over-took *pañcāvi* by his vigour. 'Gāyatrī, is the metre.' Assuming the form of Gāyatrī, the *pañcāvi* escaped from his body.

14. "The *trivatsā* (three year old bull) is vigour." He overtook *trivatsā* by his vigour. 'Uṣṇik is the metre.' Assuming the form of Uṣṇik, the three year old bulls went away from him.

तुर्यवाड्वय इति तुर्यवाहं वयसाऽऽप्रोदनुष्टुप्छन्द इत्यनुष्टुब्भ भूत्वा तुर्यवाह उच्चक्रमुः ।।१५।।

एते वै ते पशवो याꣳस्तत्प्रजापतिर्वयसाऽऽप्रोत्स वै पशुं प्रथममाहाथ वयोऽथ छन्दो वयसा च ह्येनाꣳश्छन्दसा च परिगत्यात्मन्नधत्तात्मन्नकुरुत तथैवैनानयमेतद्वयसा चैव छन्दसा च परिगत्यात्मन्धत्त आत्मन्कुरुते ।।१६।।

स एष पशुर्यदग्निस्सोऽत्रैव सर्वः कृत्स्नः सꣳस्कृतस्तस्य याः पुरस्तादुपदधाति शिरोऽस्य ता अथ या दक्षिणतश्चोत्तरतश्च स आत्माथ याः पश्चात्तत्पुच्छꣳ स वै पुरस्तादेवाग्र उपदधाति शिरो हि प्रथमं जायमानस्य जायतेऽथ दक्षिणत उपधायोत्तरत उपदधाति सार्धमयमात्मा जायता इत्यथ पश्चात्पुच्छꣳ ह्यन्ततो जायमानस्य जायते तद्यानि वर्षिष्ठानि छन्दाꣳसि ये स्थविष्ठाः पशवस्तान्मध्यं उपदधाति मध्यं तत्प्रति पशुं वरिष्ठं करोति तस्मान्मध्यं प्रतिपशुर्वरिष्ठोऽथ ये वीर्यवत्तमाः पशवस्तान्दक्षिणत उपदधाति दक्षिणं तदर्धं पशोर्वीर्यवत्तरं करोति तस्माद्दक्षिणोऽर्धः पशोर्वीर्यवत्तरः ।।१७।।

पूर्वार्धं च जघनार्धं चाणिष्ठौ करोति यदहामूश्श्रुतस्त्रस्ते नैता अणिष्ठा अथ यदिह ह्रसिष्ठान्पशूनुपदधाति तेनो एता अणिष्ठाः पूर्वार्धं च तज्जघनार्धं च पशोरनिष्ठौ करोति तस्मात्पूर्वार्धश्च जघनार्धश्च पशोरणिष्ठौ तस्मात्पूर्वार्धेन च जघनार्धेन च पशुरुच्च तिष्ठति सं च विशत्यथ लोकंपृणे उपदधात्यस्याꣳ स्त्रक्त्यां तयोरुपरि बन्धुः पुरीषं निवपति तस्योपरि बन्धुः ।।१८।। इति चतुर्थं ब्राह्मणम् ।।

।। इति द्वितीयोऽध्यायः ।।

15. "The *turyavāḍ* (four year old bull) is vigour." He overtook the *turyavāḍ* by his vigour. 'Anuṣṭubh is the metre.' In the form of Anuṣṭubh, the four year old bulls came out of him.

16. These then are the cattle which Prajāpati overtook by his vigour. Therefore, the priest first mentions the animal, then the vigour and then the metre. Thus he sews him on both sides with the vigour and metre and puts them into himself and makes them his own. In the same way, this one (Yajamāna) knits them with vigour and metre, and puts them into himself and makes them his ownself.

17. That which is the animal is same as *Agni*-altar. Even now he (Agni) is fashioned completely in all respects. Those bricks he places in the front are his head. Those from the right and the left sides are his body and those in the back form his tail. He first lays down the bricks in the front because when an animal is born it is the head that comes out first. Next he places the bricks on the right side (southern side) and then at the left, so that these body parts (of the altar) shall be born together. Then he places the tail at the back, because the tail is the last one to come out when an animal is born. The metres which are longest and the animals which are biggest are placed in the middle and thereby he makes this animal (altar) sturdier in the middle. The animals which are strongest, he places on the right side and thus the right side of the animal becomes stronger. That is why (generally) the animals are stronger on their right side.

18. The front half and the back half he makes smallest. Insofar as those bricks (in front) are only four in number, thereby they are smallest and inasmuch as here (back) he puts the smallest animal, the forefront and the hind parts of the animal are both smallest. That is why the face and the anus of animals are pointed and that is also why animals get up or lie down by their front and by their back. Then he places the *lokaṁpṛṇā* bricks in that corner. The significance of this will be explained later. Over them, he scatters loose soil and the purport of this will also be explained later. (Fourth Brāhmaṇa Ends.)

(Second Chapter Ends.)

तृतीयोऽध्यायः

प्रथमं ब्राह्मणम्

तृतीयां चितिमुपदधात्येतद्वै देवा द्वितीयां चितिं चित्वा समारोहन्यदूर्ध्वं पृथिव्या अर्वाचीनमन्तरिक्षादेव तत्सꣳस्कृत्य समारोहन् ।।१ ।।

तेऽब्रुवꣳश्चेतयध्वमिति चितिमिच्छतेति वाव तदब्रुवन्नित ऊर्ध्वमिछतेति ते चेतयमाना अन्तरिक्षमेव बृहतीं तृतीयां चितिमपश्यꣳस्तेभ्य एष लोकोऽछन्दयत् ।।२ ।।

त इन्द्राग्नी अब्रुवन्युवं न इमां तृतीयां चितिमुपधामिति किं नौ ततो भविष्यतीति युवमेव नः श्रेष्ठौ भविष्यथ इति तथेति तेभ्य एतामिन्द्राग्नी तृतीयां चितिमुपाधत्तां तस्मादाहुरिन्द्राग्नी एव देवानाꣳ श्रेष्ठाविति ।।३ ।।

स वा इन्द्राग्निभ्यामुपदधाति विश्वकर्मणा सादयतीन्द्राग्नी च वै विश्वकर्मा चैतां तृतीयां चितिमपश्यꣳस्तस्मादिन्द्राग्निभ्यामुपदधाति विश्वकर्मणा सादयति ।।४ ।।

यद्वेवेन्द्राग्निभ्यामुपदधाति विश्वकर्मणा सादयति प्रजापतिं विस्रस्तं देवता आदाय व्युदक्रामꣳस्तस्येन्द्राग्नी च विश्वकर्मा च मध्यमादायोत्क्रम्यातिष्ठꣳस्तानब्रवीदुपमेतत्प्रति म एतद्धत्त येन मे यूयमुदक्रमिष्टेति किं नस्ततो भविष्यतीति युष्मद्देवत्यमेव म एतदात्मनो भविष्यतीति तथेति तदस्मिन्नेतदिन्द्राग्नी च विश्वकर्मा च प्रत्यदधुस्तद्यैषा मध्यमा स्वयमातृण्णैतदस्य तदात्मनस्तद्यदेतामत्रोपदधाति यदेवास्यैषात्मनस्तदस्मिन्नेतत्प्रतिदधाति तस्मादेतामत्रोपदधाति ।।५ ।।

Chapter Three

BRĀHMAṆA I

1. He builds up the third layer. This is the layer which gods ascended after building the second one and it is above the earth and below the aerial region. That is what they fashioned and ascended.

2. They said (to themselves), "Contemplate", by which they meant 'plan a layer upwards from here.' By contemplating, they discovered the aerial region itself as the large third layer. That world did please them.

3. They said to Indra and Agni "You both lay down this layer for us". They asked, "What benefit will it cause to us?" (Gods said) "You two shall be the foremost among us." "Be it so," (they agreed). Those two, Indra and Agni laid down that third layer for them and that is why, Indra and Agni are the foremost among gods.

4. He (Yajamāna) similarly lays it down with the help of Indra and Agni and settles it with (the help of) Viśvakarmā. Because this third layer was discovered by Indra, Agni and Viśvakarmā, he lays it down with the help of Indra and Agni and settles it with the help of Viśvakarmā.

5. And again why he lays it down by means of Indra and Agni and settles it by means of Viśvakarmā is this — when Prajāpati got exhausted, the gods took him (in parts) and dispersed in different directions. Indra, Agni and Viśvakarmā, collected his middle part and kept going away. He (Prajāpati) told them — "Come to me and return to me that (part of mine) with which you are going away." They asked, "What will accrue to us by that?" "That (part of) my body shall have you as its presiding deities." They said, "Yes" and restored that part unto him. So this middle part of the body is the naturally perforated brick in the centre. When he now lays down that (*svayamātṛṇṇā*) brick, he (the Yajamāna) is restoring that part of the body of his. That is why he now lays down that (brick).

इन्द्राग्नी अव्यथमानामिष्टकां दृꣳहतं युवमिति यथैव यजुस्तथा बन्धुः पृष्ठेन द्यावापृथिवी अन्तरिक्षं च विबाधस इति पृष्ठेन ह्येषा द्यावापृथिवी अन्तरिक्षं च विबाधते ॥६॥

विश्वकर्मा त्वा सादयत्विति विश्वकर्मा ह्येतां तृतीयां चितिमपश्यदन्तरिक्षस्य च पृष्ठे व्यचस्वतीं प्रथस्वतीमित्यन्तरिक्षस्य ह्येतत्पृष्ठं व्यचस्वत्प्रथस्वदन्तरिक्षं येछान्तरिक्षं[1] दृꣳहान्तरिक्षं मा हिꣳसीरित्यात्मानं यच्छात्मानं यच्छान्तरिक्षं दृꣳहात्मानं मा हिꣳसीरित्येतद्विश्वस्मै प्राणायापानाय व्यानायोदानायेति प्राणो वै स्वयमातृण्णा सर्वस्मा उ वा एतस्मै प्राणः प्रतिष्ठायै चरित्रायेतीमे वै लोका : स्वयमातृण्णा इम उ लोका : प्रतिष्ठा चरित्रं वायुष्ट्वाभिपात्विति वायुष्ट्वाभिगोपायत्वित्येतन्मह्या स्वस्त्येति महत्या स्वस्त्येत्येतच्छर्दिषा शन्तमेनेति यच्छर्दिः शन्तमं तेनेत्येतत्सादयित्वा सूददोहसाधिवदति तस्योक्तो बन्धुरथ साम गायति तस्योपरि बन्धुः ॥७॥

अथ दिश्या उपदधाति दिशो वै दिश्या दिश एवैतदुपदधाति तद्याभिरदो वायुर्दिग्भिरनन्तर्हिताभिरुपैता एतास्ता एवैतदुपदधाति ता उ एवामूः पुरस्ताद्दर्भस्तबं च लोगेष्टकाश्चोपदधात्यसौ वा आदित्य एता अमुं तदादित्यं दिक्ष्वध्यूहति दिक्षु चिनोति ता यत्तत्रैव स्युर्बहिर्धा तत्स्युर्बहिर्धो वा एतद्योनेरग्निकर्म यत्पुरा पुष्करपर्णात्ता यदिहाहृत्योपदधाति तदेना योनौ पुष्करपर्णे प्रतिष्ठापयति तथो हैता अबहिर्धा भवन्ति ता अनन्तर्हिताः स्वयमातृण्णा या उपदधात्यन्तरिक्षं वै मध्यमास्वयमातृण्णानन्तर्हितास्तदन्तरिक्षा-

१. यच्छान्तरिक्षं missing in TE

6. "O Indra and Agni ! You make that brick firm so that it does not tilt" — as the text, so the meaning. "You pressurise the earth, the sky and the aerial region with your back" — because this *svayamātṛṇṇā* brick indeed, pressurises the earth, the sky and the aerial region.

7. "May Viśvakarmā settle you" — because it is indeed Vîśvakarmā who discovered this layer. "You the large and big on the back of the aerial region" — for, this (brick) is indeed the large and big back of the aerial region. "You support this aerial region, make it firm and do not injure the aerial region." "For all the *prāṇa, apāna, vyāna* and *udāna*" — for, the *svayamātṛṇṇā* is indeed *prāṇa* (vital air) and the vital air is for everything here — for settling and for moving. The naturally perforated brick is these worlds and these worlds are indeed, the settling place and the moving space. "May Vāyu protect you" that is, let Vāyu safeguard you. "With great prosperity" meaning 'with great well-being'. "With most peaceful protection" meaning 'with such protection which is most peaceful.' Having settled it he chants the *Sūdadohasa* upon it. Its significance has been told. Then he sings a *Sāman*, the purport of it will be explained later.

8. He then places the *diśyā* bricks (regional bricks). Regional bricks are the regions themselves and so he places only regions. These are those same regions not separated (form the aerial region) where they stepped in then, along with Vāyu. It is them he now places. Before this, he places the brick of grass-bundle (*darbhastamba* brick) and the unbaked brick (*logeṣṭakā*). These *diśyā* bricks are the yonder sun and thus he places the yonder sun over the quarters and builds him up in the regions. If he were to place the *diśyā* simultaneoulsy as the *darbhastamba* bricks and the *logeṣṭakās*, they will be outside (the altar) and that means outside the womb. Only what sacrificial act is done before the laying of the lotus-leaf, falls outside the womb. Since he brings and lays these bricks (*diśyā*) now, he establishes them in the womb, the lotus-leaf. That is how they do not become excluded. They are not separated from the *svayamātṛṇṇā*. The central naturally perforated brick is the aerial region. So he lays the quarters in close proximity to the aerial region. Just facing the *svayamātṛṇṇā*, he lays them, so that the quarters are placed facing the aerial region,within

द्विशो दधात्युत्तरा उत्तरास्तदन्तरिक्षाद्दिशो दधाति रेतस्सिचोर्वेलयेमे वै रेतस्सिचावनयोस्तद्दिशो दधाति तस्मादनयोर्दिशः सर्वत उपदधाति सर्वतस्तद्दिशो दधाति तस्मात्सर्वतो दिशः सर्वतः समीचीः सर्वतस्तत्समीचीर्दिशो दधाति तस्मात्सर्वतः समीच्यो दिशः ।।८।।

यद्वेव दिश्या उपदधाति छन्दाꣳसि वै दिशो गायत्री वै प्राची दिक्त्रिष्टुब् दक्षिणा जगती प्रतीच्यनुष्टुबुदीची पङ्क्तिरूर्ध्वा पशवो वै छन्दाꣳस्यन्तरिक्षं मध्यमा चितिरन्तरिक्षे तत्पशून् दधाति तस्मादन्तरिक्षायतनाः पशवः ।।९।।

यद्वेव दिश्या उपदधाति छन्दाꣳसि वै दिशोः पशवो वै छन्दाꣳस्यन्नं पशवो मध्यं मध्यमा चितिर्मध्यतस्तदन्नं दधाति ता अनन्तर्हिताः स्वयमातृण्णाया उपदधाति प्राणो वै स्वयमातृण्णानन्तर्हितं तत्प्राणादन्नं दधात्युत्तरा उत्तरं तत्प्राणादन्नं दधाति रेतस्सिचोर्वेलया पृष्टयो वै रेतस्सिचौ मध्यमु पृष्टयो मध्यत एवास्मिन्नेतदन्नं दधाति सर्वत उपदधाति सर्वत एवास्मिन्नेतदन्नं दधाति ।।१०।।

राज्ञ्यसि प्राची दिग्विरालसि दक्षिणा दिक्सम्रालसि प्रतीची दिक्स्वरालस्युदीची दिगधिपत्न्यसि बृहती दिगिति नामान्यासामेतानि नामग्राहमेवैना एतदुपदधाति ता नानोपदधाति नाना सादयति नाना सूददोहसाधिवदति ता नाना हि दिशः ।।११।। इति प्रथमं ब्राह्मणम्।।

the boundaries of the two *retassica* bricks. These two worlds are the *retassica* bricks. These two worlds are the *retassicas.* In them he lays down the quarters. He places them (*diśyās*) on all sides, by which he places the *diśyās* (quarters) on all sides. That is why the quarters are on all sides. He places them straight and by that he places the quarters so as to face each other. That is why the quarters are facing each other.

9. Now why he lays down the *diśyā* bricks ? The quarters are the metres. The eastern direction is the Gāyatrī metre; the south is Triṣṭubh; the west is the Jagatī; the north is the Anuṣṭubh and the upper region is the Paṅkti. The metres are *paśus* and the middle layer is the aerial region. Thus he places the *paśus* (cattle) in the aerial region. Hence there are cattle with their abode in the aerial region.

10. Now again why he places the *diśyā* bricks ? The directions are the metres and metres are these cattle. The cattle are food. The middle layer is in the middle (of the body). He thus supplies food in the middle and they are placed so as they are not separated from the naturally perforated brick. The *svayamātṛṇṇā* is indeed, *prāṇa.* So he places food not separated from the *prāṇa.* He lays them close to each other (on the *svayamātṛṇṇā*); the food and the *prāṇa.* He places them within the boundaries of the *retassics*, for, the *retassics* are ribs and the ribs are in the middle. So he supplies food in the middle. He places them on all sides and thus provides food from all sides.

11. "You the eastern quarter ! You are the queen; you are the ruler, extensive; O southern quarter ! You are the overlord; O western quarter! you are the self-ruler; O northern quarter ! You are the sovereign; O the great (upper) region !" These are their names. He thus lays them down even while addressing them by name. He lays them down separately and settles them separately. He chants separate *Sūdadohasa* verses over them; for those quarters are indeed separate. (First Brāhmaṇa Ends.)

द्वितीयं ब्राह्मणम्

अथ विश्वज्योतिषमुपदधाति वायुर्वै मध्यमा विश्वज्योतिर्वायुर्ह्येवान्तरिक्षलोके विश्वं ज्योतिर्वायुमेवैतदुपदधाति तामनन्तर्हितां दिश्याभ्य उपदधाति दिक्षु तद्वायुं दधाति तस्मात्सर्वासु दिक्षु वायुः ।।१।।

यद्वेव विश्वज्योतिषमुपदधाति प्रजा वै विश्वज्योतिः प्रजाह्येव विश्वं ज्योतिः प्रजननमेवैतदुपदधाति तामनन्तर्हितां दिश्याभ्य उपदधाति दिक्षु तत्प्रजा दधाति तस्मात्सर्वासु दिक्षु प्रजाः ।।२।।

विश्वकर्मा त्वा सादयत्विति विश्वकर्मा ह्येतां तृतीयां चितिमपश्यदन्तरिक्षस्य पृष्ठे ज्योतिष्मतीमित्यन्तरिक्षस्य ह्ययं पृष्ठे ज्योतिष्मान्वायुर्विवस्मै प्राणायापानाय व्यानायेति प्राणो वै विश्वज्योतिः सर्वस्मा उ वा एतस्मै प्राणो विश्वं ज्योतिर्येच्छेति सर्व ज्योतिर्यच्छेत्येतद्वायुष्टेऽधिपतिरिति वायुमेवास्या अधिपतिं करोति सादयित्वा सूददोहसाधिवदति तस्योक्तो बन्धुः ।।३।।

अथर्तव्या उपदधात्यृतव एते यदृतव्या ऋतूनेवैतदुपदधाति नभश्च नभस्यश्च वार्षिकावृतू इति नामनी एनयोरेते नामभ्यामेवैने एतदुपदधाति द्वे इष्टके भवतो द्वौ हि मासावृतुः सकृत्सादयत्येकं तदृतु करोत्यवकासूपदधात्यवकाभिश्च प्रच्छादयत्यापो वा अवका अपस्तदेतस्मिन्नृतौ दधाति तस्मादेतस्मिन्नृतौ भूयिष्ठं वर्षति ।।४।।

अथोत्तर इषचोर्जश्च शारदावृतू इति नामनी एनयोरेते नामयामेवैने एतदुपदधाति द्वे इष्टके भवतो द्वा हि मासावृतुः सकृत्सादयत्येकं तदृतुं करोत्यवकासूपदधात्यापो वा

BRĀHMAṆA II

1. He then lays down the *viśvajyoti* brick. The central *viśvajyoti* (all-light) is indeed Vāyu; for, Vāyu is indeed the entire brilliance in the aerial region. So he places only Vāyu. He places it so as not to be separated from the *diśyā* bricks. So he provides Vāyu to the quarters. That is why Vāyu is (pervading) at all quarters.

2. Now why he places the *viśvajyoti* ? *Viśvajyoti* is indeed the creatures (people or offspring); for creatures (offspring) is all the light. He thus lays the generative power (into that world). He places them so as not to be separated from the *diśyās* and thereby places creatures in the regions and hence there are creatures in all the regions.

3. "May Viśvakarmā set you up" (so saying he places it); for, it was Viśvakarmā, who discovered this third layer. "On the back of the aerial region, the effulgent" — for, this effulgent Vāyu is on the back of the aerial region. "For all *prāṇa, apāna* and *vyāna*" — because the *viśvajyoti* is *prāṇa* and *prāṇa* (breath) is indeed essential for this entire universe. "Give all the illumination" (meaning) provide all light. "Vāyu is your overlord" — thereby he makes Vāyu himself his overlord. After settling it he chants *Sūdadohasa* upon it. Its significance has been told.

4. Then he lays down the *ṛtavyā* bricks (bricks representing the seasons). These *ṛtavyās* are the seasons and so he places only the seasons. "*Nabhas* and *nabhasyā* are the rainy season." These are the names of those two (seasonal) bricks. Thus he lays them down by their names. They are two bricks; for a season consists of two months. He settles them together and makes them into one season. He places them over *avakā* plants and covers them with *avakā* plants for, *avakā* plants are indeed water and thereby he bestows water on that season. Therefore during that season it rains profusely.

5. Then (he lays down the above two bricks saying) "*Iṣā* and *urja*, the two autumn seasons" — these are their names and by their names, he lays them down. They are two bricks and two months constitute that season. He settles them once and makes them into

अवका अपस्तदेतस्यर्तोः पुरस्ताद्दधाति तस्मादेतस्यर्तोः पुरस्ताद्वर्षति नोपरिष्टात्प्रच्छादयति तस्मान्न तथे[1] वोपरिष्टाद्वर्षति ।।५।।

तद्यदेता अत्रोपदधाति संवत्सर एषोऽग्निरिम उ लोका वै संवत्सरस्तस्यान्तरिक्षमेव मध्यमा चितिरन्तरिक्षमस्य वर्षाशरदावृतू तद्यदेता अत्रोपदधाति यदेवास्यै ता आत्मनस्तदस्मिन्नेतत्प्रतिदधाति तस्मादेता अत्रोपदधाति ।।६।।

यद्वेवैता अत्रोपदधाति प्रजापतिरेषोऽग्निः संवत्सर उ प्रजापतिस्तस्य मध्यमेव मध्यमा चितिर्मध्यमस्य वर्षाशरदावृतू तद्यदेता अत्रोपदधाति यदेवास्यैता आत्मनस्तदस्मिन्नेतत्प्रतिदधाति तस्मादेता अत्रोपदधाति।।७।।

ता वा एताश्चतस्र ऋतव्या मध्यमायां चिता उपदधाति द्वे -द्वे इतरासु चितिषु चतुष्पदा वै पशवोन्तरिक्षं मध्यमा चितिरन्तरिक्षे तत्पशून् दधाति तस्मादन्तरिक्षायतनाः पशवः।।८।।

यद्वेव चतस्रश्चतुष्पदा वै पशवोऽन्नं पशवो मध्यं मध्यमा चितिर्मध्यतस्तदन्नं दधाति ।।९।।

यद्वेव चतस्रश्चतुरक्षरं वा अन्तरिक्ष[2] द्वयक्षरा इतराश्चितयस्तद्यावदन्तरिक्षं तावात्तत्कृत्वोपदधाति ।।१०।।

यद्वेव चतस्रः पशुरेष यदग्निर्मध्यं तत्प्रतिपशुं वरिष्ठं करोति तस्मान्मध्यं प्रतिपग्रुर्वरिष्ठः।।११।।

१. तथैवोपरिष्टात् TE
२. अन्तरिक्षं(अवहितं) in TE only

one season. He places them on the *avakā* plants; for, *avakā* is water and thereby he provides (water) before that season. Hence it rains before this season and he does not cover them (with *avakā* plants). Hence it does not rain after that (season).

6. Now, why he places these (four bricks) in this (layer) is because this fire-altar is the year and the year means these worlds. Its middle layer is the aerial region and the aerial region is both rainy and autumn seasons. Hence when he places them in this (middle layer), he restores to him (the *Agni*-altar) that (middle) part of his body. That is the reason for placing them here.

7. And again why he places them (four bricks) here — this *Agni*-altar is of course Prajāpati and Prajāpati is none but the year and its middle part is the middle layer. The rainy and autumn seasons are its middle. Hence by placing these here (in the middle layer), he restores to him (the *Agni*-altar) that (middle) part of his body. Hence he places them here.

8. Thus he places these four *ṛtavyās* in the middle layer; two in each of the other layers. For, the cattle are four-footed and the aerial region is the middle layer. Thus he places the cattle in that aerial region. Hence there are animals in the aerial region and the animals have the aerial region as their above.

9. Again why they are four (in number) is because the cattle are quadrupeds and cattle are food. The central layer is the middle (of the altar), he places food in the middle part.

10. Again why they are four (bricks) — the word *antarikṣa* (meaning aerial region) is four-syllabled and the other layers have two-syllabled (names). So, as much the (syllabic units in) *antarikṣa*, making it so much, he lays down.

11. Again why they are four (bricks) — this *Agni*-altar is indeed, *paśu* and thus he renders the middle of the *paśu*, biggest. Hence it is that an animal is biggest towards the middle.

ता वा एताश्चतस्र ऋतव्यास्तासां विश्वज्योतिः पञ्चमी पञ्च दिश्यास्तद्दश दशाक्षरा विरालन्नं विराण्मध्यं मध्यमा चितिर्मध्यतस्तदन्नं दधाति ता अनन्तर्हिताः स्वयमातृण्णाया उपदधाति प्राणो वै स्वयमातृण्णानन्तर्हितं तत्प्राणादन्नं दधात्युत्तरा उत्तरं तत्प्राणादन्नं दधाति ।।१२।।

अथ प्राणभृत उपदधाति प्राणा वै प्राणभृतः प्राणानेवैतदुपदधाति ता दश भवन्ति दश वै प्राणाः पूर्वार्ध उपदधाति पुरस्ताद्धीमे प्राणा आयुर्मे पाहि ज्योतिर्मे यच्छेति प्राणो वै ज्योतिः प्राणं मे यच्छेत्येवैतदाह ता अनन्तर्हिता ऋतव्याभ्य उपदधाति प्राणो वै वायुर्ऋतुषु तद्वायुं प्रतिष्ठापयति ।।१३।। इति द्वितीयं ब्राह्मणम् ।।

तृतीयं ब्राह्मणम्

अथ छन्दस्या उपदधाति पशवो वै छन्दांःस्यन्तरिक्षं मध्यमा चितिरन्तरिक्षे तत्पशून्दधाति तस्मादन्तरिक्षायतनाः पशवः ।।१।।

यद्वेव छन्दस्या उपदधाति पशवो वै छन्दांःस्यन्नं पशवो मध्यं मध्यमा चितिर्मध्यतस्तदन्नं दधाति ।।२।।

ता द्वादश-द्वादशोपदधाति द्वादशाक्षरा वै जगती पशवो वै जगत्यन्तरिक्षं मध्यमा चितिरन्तरिक्षे तत्पशून् दधाति तस्मादन्तरिक्षायतनाः पशवः ।।३।।

यद्वेव द्वादश-द्वादश द्वादशाक्षरा वै जगती पशवो वै जगत्यन्नं पशवो मध्यं मध्यमा

12. There are thus the four *ṛtavyas* (seasonal bricks), the *viśvajyoti* is the fifth and there are five *diśyās* (regional bricks) — they amount to ten. The Virāj metre has ten syllables and Virāj means food. The central layer is the middle part. So he places in the middle of the body. They are placed so, that they are not separated from the naturally perforated brick. The *svayamātṛṇṇā* is indeed *prāṇa*. So he places food also as not to be separated from *prāṇa*. Just over (the central brick) he lays them down and thereby just over the *prāṇa* he places food.

13. Then he lays down the *prāṇabhṛt* bricks. The *prāṇabhṛts* are indeed vital airs. So he places only the *prāṇas*. They are ten; for, there are ten *prāṇas*. He lays them in the front, for, these *prāṇas* are on the front side. "Safeguard my life-span, bestow brilliance on me" (he says while placing them). For, *prāṇa* is indeed brilliance and he thereby means 'supply me with *prāṇa*.' He places them in such a way that they are not separated from the *ṛtavyās*. Because *prāṇa* means Vāyu and he establishes Vāyu in those seasons. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. Then he lays down the *chandasyās* (bricks of the metres). The metres are indeed the cattle and the middle layer is the aerial region. Thus he places these cattle in the aerial region. So the cattle have the aerial region for their abode.

2. Why he lays down the *chandasyās* — the metres are indeed cattle and cattle are food. The middle layer is the middle part (of the *Agni*-altar). Thereby he places that food in the middle part.

3. They (*chandasyās*) are twelve in number — for, the Jagatī metre consists of twelve syllables. The cattle belong to Jagatī and the middle layer is the aerial region. Thus he places cattle in the aerial region for their abode.

4. Why they are by (sets of) twelve — the Jagatī has twelve syllables and the cattle are of the Jagatī metre. The cattle means food.

चितिर्मध्यतस्तदन्नं दधाति ता अनन्तर्हिताः प्राणभृद्भ्य उपदधा[1]त्यनन्तर्हितं तत्प्राणेभ्योऽन्नं दधात्युत्तरा उत्तरं तत्प्राणेभ्योऽन्नं दधाति ।।४।।

मा छन्द इत्ययं वै लोको मायः हि लोको मितइव प्रमा छन्द इत्यन्तरिक्षलोको वै प्रमान्तरिक्षलोको ह्यस्माल्लोकात्प्रमित इव प्रतिमा छन्द इत्यसौ वै लोकः प्रतिमैष ह्यन्तरिक्षलोके प्रतिमित इवास्त्रीवयश्छन्द इत्यन्नमस्त्रीवयस्तद्यदेषु लोकेष्वन्नं तदस्त्रीवयोऽथो यदेभ्यो लोकेयोऽन्नꣳ स्रवति तदस्त्रीवयोऽथातो निरुक्तान्येव छन्दाꣳस्युपदधाति ।।५।।

पङ्क्तिश्छन्द उष्णिक्छन्दो बृहतीछन्दोऽनुष्टुप्छन्दो विराट् छन्दो गायत्री छन्दस्त्रिष्टुप् छन्दो जगती छन्द इत्येतानि निरुक्तानि विरालष्टमानि छन्दाꣳस्युपदधाति पृथिवी छन्दोऽन्तरिक्षं छन्द इति यान्येतद्देवत्यानि छन्दाꣳसि तान्येवैतदुपदधात्यग्निर्देवता वातो देवतेत्येता वै देवताश्छन्दाꣳसि तान्येवैतदुपदधाति ।।६।।

स वै निरुक्तानि चानिरुक्तानि चोपदधाति स यत्सर्वाणि निरुक्तान्युपाधास्यदन्तवद्धान्नमभविष्य दक्षेष्यत हाऽथ यत्सर्वाण्यनिरुक्तानि परोक्षꣳ हान्नमभविष्यन्न हैनदद्रक्ष्यꣳश्च न निरुक्तानि चानिरुक्तानि चोपदधाति तस्मान्निरुक्तमन्नमद्यमानं न क्षीयते ।।७।।

तानि वा एतानि त्रीणि द्वादग्रान्युपदधाति तत्षट्त्रिꣳशत्षट्त्रिꣳग्रदक्षरा बृहत्येषा वै सा बृहती यां तद्देवा अन्तरिक्षं बृहतीं तृतीयां चितिमपश्यꣳस्तस्या एतस्यै देवा उत्तमाः ।।८।।

१. उपदधत्यनन्तर्हितं

The middle layer is the middle part (of the *Agni*-altar). Thus he places food in that middle part. They are placed in such a way as not separated from the *prāṇabhṛt* bricks. For, food is not separated from *prāṇa* (vital air). Thus he provides food for the *prāṇas.* So he places them over it and thus bestows food on the *prāṇas.*

5. (He lays them down saying) "The metre is measure"—measure (*mā*) is indeed this terrestrial world; for, this world is as it were measured (*mita*). "The metre is *pramā;*" for, *pramā* is indeed, the aerial region; for the aerial region is measured (*pramita*) by this terrestrial world. "The metre is Pratimā;" for, *pratimā* is indeed the yonder world (sky); for it is, as it were, a prototype of the aerial region (or copy of the aerial region). "The metre is Asrīvayas;" food is Asrīvayas. What food is there in these worlds is Asrīvayas. So what food flows from these worlds that is Asrīvayaḥ. Hence forth he lays down only the defined metres.

6. The Paṅkti metre, the Uṣṇik metre, the Bṛhatī, the Anuṣṭubh, the Virāḍ, the Gāyatrī, the Triṣṭubh and the Jagatī metre–these are the defined metres, eight in number, including the Virāḍ, he lays down. "The metre earth, the metre aerial region etc.," — these are the metres belonging to the respective deities,which he now lays down. "Agni, the god; Vāyu, the god etc." these gods are, ındeed, metres and them he lays down.

7. He lays down both the defined (*chandasyā* bricks) as well as the undefined. If he were to place (only) all defined ones there will be a breakdown. If he were to place all undefined ones, then the food would be rendered invisible and one would not see it at all. He lays down both defined and undefined ones and consequently, the food that is definite (surely available)and is eaten, does not get exhausted.

8. These are three sets of those twelve, he lays down. That amounts to thirty-six and the Bṛhatī metre has thirty-six syllables. This is that Bṛhatī, the aerial region, which gods then discovered as a third layer. In that set of Bṛhatī bricks (that is) of gods are the fore-most.

यद्वेवैता इष्टका उपदधाति प्रजापतेर्विस्रस्तात्सर्वाणि भूतानि सर्वा दिशोऽनु व्युदक्रामन्स यः स प्रजापतिर्व्यस्रꣳ सतायमेव स योऽयमग्निश्चीयतेऽथ यान्यस्मात्तानि भूतानि व्युदक्रामन्नेतास्ता इष्टकास्तद्यदेता उपदधाति यान्येवास्मात्तानि भूतानि व्युदक्रामꣳस्तान्यस्मिन्नेतत्प्रतिदधाति ।।९।।

तद्या दश प्रथमा उपदधाति स चन्द्रमास्ता दश भवन्ति दशाक्षरा विराळन्नं विराळामु चन्द्रमा अथ या उत्तराः षट्त्रिꣳग्रदर्धमासाश्च ते मासाश्च चतुर्विꣳग्रशतिरर्धमासा द्वादशमासाश्चन्द्रमा वै संवत्सरः सर्वाणि भूतानि तं यत्र देवाः समस्कुर्वꣳस्तदस्मिन्नेतानि सर्वाणि भूतानि मध्यतोऽदधुस्तथैवास्मिन्नयमेत द्दधाति ता अनन्तर्हिता ऋतव्याभ्य उपदधात्यृतुषु तत्सर्वाणि भूतानि प्रतिष्ठापयति ।।१०।। इति तृतीयं ब्राह्मणम् ।।

चतुर्थं ब्राह्मणम्

अथ वालखिल्या उपदधाति प्राणा वै वालखिल्याः प्राणानेवैतदुपदधाति ता यद्वालखिल्या नाम यद्वा उर्वरयोरसंभिन्नं भवति खिल इति वै तदाचक्षते वालमात्रादु हेमे प्राणा असंभिन्नास्ते यद्वालमात्रादसंभिन्नास्तस्माद्वालखिल्याः ।।१।।

स वै सप्त पुरस्तादुपदधाति सप्त पश्चात्तद्याः सप्त पुरस्तादुपदधाति य एवेमे सप्त पुरस्तात्प्राणास्तानस्मिन्नेतद्दधात्यथ याः सप्त पश्चादेषामे वैतत्प्राणानामेतान्प्राणान्प्रतीन्करोति तस्माद्यदेभिरन्नमत्ति तदेतैरत्येति ।।२।।

9. As to why he lays down these bricks — when Prajāpati became exhausted, all living beings departed from him in all directions. That Prajāpati who got exhausted is the same as this *Agni*-altar which is being built up. Those living beings which departed from him at that time, are the same as these bricks. By placing these bricks, he restores to him those very living beings, which then went away from him.

10. The first ten bricks (*prāṇabhṛts*) which he lays down are the moon. They are ten for, Virāḍ has ten syllables. Virāḍ is food and the moon is indeed food. Those thirty-six (*chandasyās*) which he lays down subsequently are the half months and the months; i.e. twenty-four half months and twelve months. The moon is of course, the year and all the living beings. When gods replenished him (Prajāpati) they put all the living beings inside him. In the same way, this own (Yajamāna) puts them therein (*Agni*-altar which is Prajāpati). They lay them down in such a manner that they are not separated from the *ṛtavyās* (seasonal bricks). Thus he establishes all the living beings in the seasons. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Then he places the *vālakhilyā* bricks. The *vālakhilyās* are indeed the vital airs. Thus he endows him with vital airs. Why they are named *vālakhilyās* — uncultivated space between two furrowed land-pieces is called *khila*. These *prāṇas* (channels of breaths) are separated from each other only by the breadth of a horse's hair. Since they are separated only by the breadth of a horse's hair, they are called *vālakhilyās*.

2. He places seven of them in the front and seven in the back. Those seven which he places in the front are, no doubt, those *prāṇas* (vital air passages) in the front. They are now placed in it. By those seven which he places in the back, he provides counter-breathings to those (frontal) breathings. Hence when he eats food, that food is over-run by these counter-breathings.

यद्वेव सप्त पुरस्तादुपदधाति सप्त वा इमे पुरस्तात्प्राणाच्चत्वारि दोर्बाहवाणि शिरो ग्रीवा यदूर्ध्वं नाभेस्तत्सप्तममङ्गेऽङ्गे हि प्राण एते वै सप्त पुरस्तात्प्राणास्तानस्मिन्नेतद्दधात्यथ याः सप्त पश्चात्सप्त वा इमे पश्चात्प्राणाश्चत्वार्यूर्वष्ठीवानि द्वे प्रतिष्ठे यदवाङ्ना-भेस्तत्सप्तममङ्गेऽङ्गे हि प्राण एते वै सप्त पश्चात्प्राणास्तानस्मिन्नेतद्दधाति मूर्धासि राट् ध्रुवासि धरुणा धर्त्र्यसि धरणी यन्त्री राड्यन्त्र्यसि यमनी ध्रुवासि धरित्रीत्येतानेवास्मिन्ने-तद्ध्रुवान्प्राणान्येछति ।।३।।

यद्वेव वालखिल्या उपदधात्येतद्वै देवा वालखिल्याभिरे वेमाँ ल्लोकान्सम-युरितश्चोर्ध्वानमुतश्चार्वाचस्त थैव तद्यजमानो वालखिल्याभिरेवेमाँल्लो-कान्संयातीतश्चोर्ध्वानमुतश्चार्वाचो मूर्धासि रालितीमं लोकमरोहन् ध्रुवासि धरुणेत्यन्तरिक्षलोकं धर्त्र्यसि धरणीत्यमुँल्लोकमायुषे त्वा वर्चसे त्वा कृष्यै त्वा क्षेमाय त्वेति चत्वारश्चतुष्पादाः पशवोऽन्नं पशवस्त एतैश्चतुर्भिश्चतुष्पादैः पशुभिरेतेनान्नेनामुष्मिँल्लोके प्रत्यतिष्ठꣳस्तथैवैतद्यजमान एतैश्चतुर्भिश्चतुष्पादैः पशुभिरेतेनान्नेनामुष्मिँल्लोके प्रतितिष्ठति ।।४।।

स स पराडिव रोह इयमु वै प्रतिष्ठा ते देवा इमां प्रतिष्ठामभि प्रत्यायꣳस्तथैवैतद्यजमान इमां प्रतिष्ठामभिप्रत्यैति यन्त्री रालित्यमुं लोकमरोहन् यन्त्र्यसि यमनीत्यन्तरिक्षलोकं ध्रुवासि धरित्रीतीमं लोकमिषे त्वोर्जे त्वा रय्यै त्वा पोषायत्वेति चत्वारश्चतुष्पादाः पशवोऽन्नं

3. Why he places seven in front is because these channels of vital air are seven in the front part of the body; the four upper and lower parts of the fore-arms, the head, the neck and that portion which is above the navel being the seventh; for, in each limb there is a vital air. Thus it makes to seven *prāṇas* in the front. Them, he puts into him (Prajāpati) — (*Agni*-altar). Now the seven that he places at the back are indeed seven vital airs in the back; the four thighs and knee-bones, the two feet and that part below the navel forms the seventh; for, in each limb there is a vital air. Thus it makes up seven *prāṇas* at the back; them, he now places into him (Prajāpati). "You are the head, the king; you are firm; you are the one who sustains, the *dharaṇī* (holder), you are the leader, a ruler; you are the one who guides, a guide; you are steady and the *dharaṇī* (holder)" — thus he bestows steady vital airs upon him.

4. And why he places the *vālakhilyas* is because it is with the help of *vālakhilyas*, that the gods get to these worlds; both from here upwards and from above downwards. In like manner, this Yajamāna wants to travel from here upwards and from yonder downwards with the help of the *vālakhilyas*. "You are the head, the ruler" — so saying they got on this terrestrial world. "You are firm and unmoving" — so saying ascended to the aerial region. "You are the sustainer and holder" — so saying the yonder world (I place) you for longevity of life; you for vitality; you for agriculture; you for well-being." There are four types of quadrupeds and animals are food. Thus with these four types of quadrupeds, food, they (gods) got themselves established in the yonder world. In the same way, this Yajamāna gets himself established in the yonder world by means of these four types of quadrupeds, food.

5. This is as it were an ascent from here (the earth) but this earth is a base and gods did return to this earth, the base. "You are the leader, the king" — so saying they descended to that yonder world. "You are the one who guides; a guide" — so saying they came back to the aerial region. "You are steady and *dharaṇī*(holder) – so saying they returned to this terrestrial world. "You for longevity of life, you for vitality; you for agriculture, you for well-being" — they are four types of quadrupeds (animals). The animals are food and thus by means of

पशवस्त एतैश्चतुर्भिश्चतुष्पादैः पशुभिरेतेनान्नेनास्मिꣳल्लोके प्रत्यतिष्ठँस्तथैवैतद्यजमान एतैश्चतुर्भिश्चतुष्पादैः पशुभिरेतेनान्नेनास्मिँल्लोके प्रतितिष्ठति ।।५।।

अथातः सꣳस्कृतिरेव या अमूरेकादशेष्टका उपदधाति योऽसौ प्रथमोऽनुवाकस्तदन्तरिक्षꣳ स आत्मा तद्यत्ता एकादश भवन्त्येकादशाक्षरा वै त्रिष्टुप्त्रैष्टुभमन्तरिक्षमथ या उत्तराः षष्टिः स वायुः स प्रजापतिः सोऽग्निः स यजमानः ।।६।।

तद्या : पुरस्तादुपदधाति शिरोऽस्य तास्ता दश भवन्ति दश वै प्राणाः प्राणा उ वै शिरः पूर्वार्ध उपदधाति पुरस्ताद्धीदꣳ शिरः ।।७।।

अथ या दक्षिणतो यदूर्ध्वं मध्यादवा[1]चीनꣳ शीर्ष्णस्तदस्य ता अथ याः पश्चाद्यदूर्ध्वं प्रतिष्ठाया अवा[2] चीनंमध्यात्तदस्य ताः प्रतिष्ठैवोत्तरतः ।।८।।

तद्याः सप्त पुरस्ताद्वालखिल्या उपदधाति य एवेमे सप्त पुरस्तात्प्राणास्तानस्मिन्नेतद्दधाति ता अनन्तर्हिता एताभ्यो दशभ्य उपदधात्यनन्तर्हितांस्तच्छीर्ष्णः प्राणान्दधात्यथ याः सप्त पश्चाद्य एवेमे सप्त पश्चात्प्राणास्ता नस्मिन्नेतद्दधाति ता अनन्तर्हिता एताभ्यो द्वादशभ्य उपदधात्यनन्तर्हिताꣳस्तदात्मनः प्राणान् दधाति स एष वायुः प्रजापतिरस्मिꣳस्त्रैष्टुभेऽन्तरिक्षे समन्तं पर्यक्णस्तद्यत्ततीयां चितिमुपदधाति वायुं चैन तदन्तरिक्षं च सꣳस्कृत्योपधत्तेऽथ लोकंपृणे उपदधात्यस्याꣳ स्रक्त्यां तयोरुपरि बन्धुः पुरीषं निवपति तस्योपरि बन्धुः ।।९।। इति चतुर्थं ब्राह्मणम् ।।

।। इति तृतीयोऽध्यायः ।।

१. अर्वाचीनꣳ My
२. अर्वाचीनं My

these four type of animals, food, they — (gods) came back to this terrestrial world. In the same manner this Yajamāna, by these four types of animals, food, returns to this world.

6. Now as to the replenishing of Prajāpati—these eleven bricks which he lays down (one *svayamātṛṇṇā*, four *diśyās*, one *viśvajyoti* and four *ṛtavyās*) constitute the first *Anuvāka* (the first set of *Yajus* formulas uttered for the third *citi*) and the aerial region and this body (of the *Agni*-altar). Why they happen to be eleven is because Triṣṭubh is of eleven syllables and the aerial region belongs to the Triṣṭubh metre. Then the sixty bricks placed subsequently (represent) Vāyu; he is the Prajāpati, he is the *Agni*-altar and he is the Yajamāna.

7. Those which he places in front on his head, they are ten in number; for,the *prāṇas* are ten. The head is the (channel of) *prāṇas*. They are placed in the front half because this head is in the front.

8. Those which he places on the right side represent that part of his body which is above the middle and below the head. That which he places at the back represents that part which is above the feet and below the middle part. Those on the left are his feet themselves.

9. The seven *vālakhilyas* which he places in the front are the same as these seven *prāṇas* which are in the front part (of an animal). Those he puts into him are placed in such a way that they are not separated from those ten *prāṇabhṛt* bricks. Thus he ensures that *prāṇas* are not separated from the head. The seven (*vālakhilyas*) he places at the back, he puts those seven *prāṇas* behind. They are placed in such a way that they are not separated from those twelve *chandasyā* bricks. Thus he ensures that the vital airs are not separated from the body. This Vāyu-Prajāpati is turned all around in this aerial region which is of Triṣṭubh. So when he builds up the third layer, he does so after having joined Vāyu and the aerial region. Then he places two *lokaṁpṛṇā* (space-filling) bricks in this (north-west) corner. The significance of this will be told later. Thereon he puts loose soil. Its purpose will be told later. (Fourth Brāhmaṇa Ends.)

(Chapter Three Ends.)

चतुर्थोऽध्यायः

प्रथमं ब्राह्मणम्

चतुर्थीं चितिमुपदधात्येतद्वै देवास्तृतीयां चितिं चित्वा समारोहन्नन्तरिक्षं वै तृतीया चितिरन्तरिक्षमेव तत्सꣳस्कृत्य समारोहन् ।।१।।

तेऽब्रुवꣳश्चेतयध्वमिति चितिमिच्छतेति वाव तदब्रुवन्नित ऊर्ध्वमिच्छतेति ते चेतयमाना एतां चतुर्थीं चितिमपश्यन्यदूर्ध्वमन्तरिक्षादर्वाचीनं दिवस्तेषामेष लोकोऽध्रुव इवाप्रतिष्ठित इव मनस्यासीत् ।।२।।

ते ब्रह्माब्रुवꣳस्त्वामिहोपदधामहा इति किं मे ततो भविष्यतीति त्वमेव नः श्रेष्ठं भविष्यसीति तथेति तेऽत्र ब्रह्मोपादधत तस्मादाहुर्ब्रह्मैव देवानाꣳ श्रेष्ठमिति तदेतया वै चतुर्थ्या चित्येमे द्यावापृथिवी विष्टब्धे ब्रह्म वै चतुर्थी चितिस्तस्मादाहुर्ब्रह्मणा द्यावापृथिवी विष्टब्धे इति स्तोमानुपदधाति प्राणा वै स्तोमाः प्राणा उ वै ब्रह्म ब्रह्मैवैतदुपदधाति ।।३।।

यद्वेव स्तोमानुपदधात्येतद्वै देवाः प्रजापतिमब्रुवꣳस्त्वामिहोपदधाम हा इति तथेति स वै नाब्रवीत्किं मे ततो भविष्यतीति यदु ह किञ्च प्रजापतिर्देवेष्वीषे किमस्माकं ततो भविष्यतीत्येवोचुस्तस्मादु हैतद्यत्पिता पुत्रेष्विच्छते हि किमस्माकं ततो भविष्यतीत्येवाहुरथ यत्पुत्राः पितरि तथेत्येवाहैवꣳ हि तदग्रे प्रजापतिश्च देवाश्च समवदन्त स्तोमानुपदधाति प्राणा वै स्तोमाः प्राणा उ वै प्रजापतिः प्रजापतिमेवैतदुपदधाति ।।४।।

यद्वेव स्तोमानुपदधाति ये वै ते प्राणा ऋषय एतां चतुर्थीं चितिमपश्यन्येत एतेन

Chapter Four

BRĀHMAṆA I

1. He builds up the fourth layer. This is what once gods laid down after building up the third one and ascended. The third one being the aerial region, it was the air which was completed before they ascended.

2. They said, "Meditate," whereby they meant to say 'discover a layer from hence upwards'. While meditating they saw that fourth layer which is above the aerial region and below heaven. That world seemed unsteady and unsettled as it were.

3. They said to Brahman, "We will set you up here". Brahman asked, "What is the benefit to me." (They said) "You shall be the highest among us." Brahman said, "Be it so." Accordingly they laid down the deity Brahman here, and that is why people consider Brahman as the foremost of gods. This fourth layer upholds the other two; namely, heaven and earth. Brahman being the fourth layer is said to uphold heaven and earth. He places the *stomas* (the name of the first eighteen bricks placed in the fourth layer). The *stomas* being the *prāṇas* just as Brahman is *prāṇa*, it is Brahman that is laid down here.

4. Why he lays down the *stomas* is this — the gods at that time told Prajāpati, "Let us lay you down here." He said, "Be it so." He did not ask, "What will then be to my benefit." Normally whenever Prajāpati wanted something from gods he used to bargain 'what will be the benefit.' This is like a father wishing to obtain something from his sons and their asking in turn 'what will accrue to us by that'. Similarly when the sons (wish to get something) from the father, he says, "Granted." Similarly Prajāpati and gods used to ask and respond. (The father always ready to grant the wishes of his sons without expecting anything in return and the sons fulfiling the wishes of their father only on *quid pro quo* basis.) He lays down the *stomas* which are *prāṇas* and *prāṇas* are the same as Prajāpati and so (actually) he lays down Prajāpati.

5. And again why he lays down *stomas* — *stomas* are *prāṇas* which are the *ṛṣis*. The *ṛṣis* (vital airs) saw this fourth layer. And they are the first to step near with that essential element. It is them he now lays down. He lays

रसेनोपायꣳस्त एते तानेवैतदुपदधाति स्तोमानुपदधाति प्राणा वै स्तोमाः प्राणा उ वा ऋषय ऋषीनेवैतदुपदधाति ॥५॥

यद्वेव स्तोमानुपदधाति प्रजापतिं विस्रस्तं देवता आदाय व्युदक्रामꣳस्तस्य यदूर्ध्वं मध्यादर्वाचीनꣳ शीर्ष्णस्तदस्य वायुरादायोत्क्रम्यातिष्ठद्देवताश्च भूत्वा संवत्सररूपाणि च तमब्रवीदुपमेहि प्रति म एतद्देहि येन मे त्वमुदक्रमीरिति किं मे ततो भविष्यतीति त्वद्देवत्यमेव म एतदात्मनो भविष्यतीति तथेति तदस्मिन्नेतद्वायुः प्रत्यदधात्तद्या एता अष्टादश प्रथमा एतदस्य तदात्मनस्तद्यदेता अत्रोपदधाति यदेवास्यैता आत्मनस्तदस्मिन्नेतत्प्रतिदधाति तस्मादेता अत्रोपदधाति स्तोमानुपदधाति प्राणा वै स्तोमाः प्राणा उ वै वायुर्वायुमेवैतदुपदधाति ॥६॥

स पुरस्तादुपदधात्याशुस्त्रिवृदिति य एव त्रिवृत्सोमस्तं तदुपदधाति तद्यत्तमाहाशुरित्येष हि स्तोमानामाशिष्ठोऽथो वायुर्वा आशुस्त्रिवृत्स एषु त्रिषु लोकेषु वर्तते तद्यत्तमाहाशुरित्येष हि सर्वेषां भूतानामाशिष्ठो वायुर्ह भूत्वा पुरस्तात्तस्थौ तदेव तद्रूपमुपदधाति ॥७॥

भान्तः पञ्चदश इति य एव पञ्चदश स्तोमस्तं तदुपदधाति तद्यत्तमाह भान्त इति वज्रो वै भान्तो वज्रः पञ्चदशोऽथो चन्द्रमा वै भान्तः पञ्चदशः स[१] पञ्चदशाहान्यापूर्यते पञ्चदशापक्षीयते तद्यत्तमाह भान्त इति भाति हि चन्द्रमाश्चन्द्रमा ह भूत्वा दक्षिणतस्तस्थौ तदेव तद्रूपमुपदधाति ॥८॥

व्योमा सप्तदश इति य एव सप्तदश स्तोमस्तं तदुपदधाति तद्यत्तमाह व्योमेति प्रजापतिर्वै व्योमा प्रजापतिस्सप्तदशोऽथो संवत्सरो वाव व्योमा सप्तदशस्तस्य द्वादश मासाः पञ्चर्तवस्तद्यत्तमाह व्योमेति व्योमा हि संवत्सरः संवत्सरो ह भूत्वोत्तरतस्तस्थौ तदेव तद्रूपमुपदधाति ॥९॥

१. स च पञ्च TE, P1, H

down the *stomas* which are *prāṇas* and are also *ṛṣis*. Therefore he (actually) lays down the *ṛṣis*.

6. And again why he lays down the *stomas* is because when Prajāpati got exhausted, gods took him and ran away. Vāyu, one of the gods, took that part of his body which was above the waist and below the head and kept going away from him. In this process, Vāyu assumed the forms of all the deities and of the year. Prajāpati appealed to him, "Come to me and return to me that which you have taken away from me." (Vāyu asked) 'What shall I gain by that?' Prajāpati said, "You shall be the presiding deity of that part of my body." Vāyu said, "All right" and returned to him (that part of his body). These eighteen bricks laid down at the first instance represent that part of his (Prajāpati's) body. They are now laid down and thereby he restores that part of his body. Therefore he places them in this layer. He places the *stomas* which are vital airs and Vāyu being the deity of vital airs, he (actually) lays down Vāyu.

7. He places the *stomas* in the front (saying) "You the fast one, threefold" — By this he lays down that *stoma* which is *Trivṛt* (threefold or three times repeated triple hymns). As to why he calls it 'You the fast one' is because this indeed is the fastest of *stomas* (all other *stomas* are bigger than the *Trivṛt*) and moreover the fast and the threefold one is indeed, Vāyu because he exists in these three worlds. He calls him 'The fast one' because Vāyu is the swiftest of all beings. Being Vāyu, it is to be in the front. Thus that form of Vāyu (*stoma*) he now lays down.

8. (He says) "The shining one,the *Pañcadaśa* or fifteenfold"— by this he lays down that *stoma* which is fifteenfold. Why he says 'shining one' is because the thunderbolt is the shining one and it is again the thunderbolt which is fifteenfold. The moon is here the thunderbolt shining and fifteenfold. He waxes for fifteen days and wanes for fifteen days. Why he said, 'shining' is because he is lustrous. Assuming that form of the moon, it remained on the right side and it is that form which he now lays down.

9. (He says) "The aerial space, the *Saptadaśa* (seventeenfold)." By this he lays down that *stoma* which is seventeenfold. As to his calling it (aerial space), it is because the aerial space is Prajāpati and seventeenfold is Prajāpati (the ten toes, ten fingers, the five senses, the mind and the body–total seventeen). But indeed the seventeenfold aerial space is also the year for which there are twelve months and five seasons. Why he calls it space is because the year indeed is space and being so it remained on the left side. It is that form of it he now lays down.

धरुण एकविꣳश इति य एवैकविꣳश स्तोमस्तं तदुपदधाति तद्यत्तमा ह धरुण इति प्रतिष्ठा वै धरुणः प्रतिष्ठैकविꣳशोऽथोऽसौ वा आदित्यो धरुण एकविꣳशस्तस्य द्वादश मासाः पञ्चर्तवस्त्रय इमे लोका असावेवादित्यो धरुण एकविꣳशस्तद्यत्तमाह धरुण इति यदा ह्येवैषोऽस्तमेत्यथेदꣳ सर्वं ध्रियत आदित्यो ह भूत्वा पश्चात्तस्थौ तदेव तद्रूपमुपदधात्यथ संवत्सररूपाण्युपदधाति ।।१०।।

प्रतूर्तिरष्टादश इति य एवाष्टादश स्तोमस्तं तदुपदधात्यथो संवत्सरो वाव प्रतूर्तिरष्टादशस्तस्य द्वादशमासाः पञ्चर्तवः संवत्सर एव प्रतूर्तिरष्टादशस्तद्यत्तमाह प्रतूर्तिरिति संवत्सरो हि सर्वाणि भूतानि प्रतिरति तदेव तद्रूपमुपदधाति ।।११।।

तपो नवदश इति य एव नवदश स्तोमस्तं तदुपदधात्यथो संवत्सरो वाव तपो नवदशस्तस्य द्वादशमासाः षळृतवः संवत्सर एव तपो नवदशस्तद्यत्तमाह तप इति संवत्सरो हि सर्वाणि भूतानि तपति तदेव तद्रूपमुपदधाति ।।१२।।

अभीवर्तः सविꣳश इति य एव सप्तविꣳश[2] स्तोमस्तं तदुपदधात्यथो संवत्सरो वा अभीवर्तः सविꣳशस्तस्य द्वादशमासाः सप्तर्तवः संवत्सर एवाभीवर्तः सविꣳशस्तद्यत्तमाहाभीवर्त इति संवत्सरो हि सर्वाणि भूतान्यभिवर्तते तदेव तद्रूपमुपदधाति ।।१३।।

वर्चो द्वाविꣳश इति य एव द्वाविꣳश स्तोमस्तं तदुपदधात्यथो संवत्सरो वाव वर्चो द्वाविꣳशस्तस्य द्वादश मासाः सप्तर्तवो द्वे अहोरात्रे संवत्सर एव वर्चो द्वाविꣳशस्तद्यत्तमाह वर्च इति संवत्सरो हि सर्वेषां भूतानां वर्चस्वितमस्तदेव तद्रूपमुपदधाति ।।१४।।

संभरणस्त्रयोविꣳश इति य एव त्रयोविꣳश स्तोमस्तं तदुपदधात्यथो संवत्सरो वाव संभरणस्त्रयोविꣳशस्तस्य त्रयोदश मासाः सप्तर्तवो द्वे अहोरात्रे संवत्सर एव

२. स विꣳश MD, My

10. (He says) "Sustainer, the *Ekaviṁśa* (the twenty-onefold)." Thereby he lays down that *stoma* which is twenty-onefold. As to his calling it 'Sustainer', the word 'sustainer' means a support (foothold) and the *Ekaviṁśa stoma* is a foothold. But indeed the twenty-onefold sustainer is also yonder sun. It is to him the three worlds, twelve months, five seasons; and yonder Sun himself is the sustainer, the twenty-onefold. And as to his calling him 'Sustainer', when he sets he is sustaining all these (creatures). So it is by assuming the form of Āditya, he stood behind. It is that form of it, he now places and the forms of the year, he thus lays down.

11. (He says) "Development, the *Aṣṭādaśa* (eighteen)." That which is called the *Aṣṭādaśa stoma* is placed here. The year indeed is the developing force, the eighteen. It has twelve months, five seasons and the year itself is the developing force, the eighteenfold. That is called *pratūrti* because it is the year that develops (brings to maturity) all these beings. It is that form he now lays down.

12. (He says) "*Tapas* (mortification) is the *Navadaśa* (nineteen)." He thereby lays down that *stoma* which is nineteenfold. But *tapas* or mortification, the nineteenfold one, is no doubt the year. In the year there are twelve months, and six seasons and the year itself is *tapas,* the nineteenfold. And as to his referring to it as 'mortification', the year indeed burns or mortifies (ripens) all these beings. It is that form he now lays down.

13. (He says) "The repeating one, the *Saviṁśa.*" He thereby lays down that *stoma* which is twentyfold. But the repeating one,the twentyfold is doubtless the year for, in a year there are twelve months, seven seasons and the year itself is a repeating one, the twentyfold. As to why he calls it *abhīvarta* is because it repeatedly assaults all these beings. It is that form he now lays down.

14. (He says) "Brilliance, the *Dvāviṁśa* (twenty-two)." Thereby he places the twenty-twofold *stoma.* But brilliance, the twenty-twofold *stoma* is of course the year. The year has twelve months, seven seasons, the two night and day and the year itself as brilliance,the twenty-twofold. As to why he calls it *varcas* (brilliance) is because the year indeed is the most brilliant of all that exist here. It is that form he now lays down.

15. (He says) "Inhering, the *Trayoviṁśa* (twenty-three)." Thereby he lays down that which is twenty-threefold *stoma.* But the all-pervading twenty-threefold *stoma* is indeed the year. It has thirteen months, seven seasons,

संभरणस्त्रयोविंशस्तद्यत्तमाह संभरण इति संवत्सरो हि सर्वाणि भूतानि संभृतस्तदेव तद्रूपमुपदधाति ।।१५।।

योनिश्चतुर्विंश इति य एव चतुर्विंश स्तोमस्तं तदुपदधात्यथो संवत्सरो वाव योनिश्चतुर्विंशस्तस्य चतुर्विंशतिरर्धमासास्तद्यत्तमाह योनिरिति संवत्सरो हि सर्वेषां भूतानां योनिस्तदेव तद्रूपमुपदधाति ।।१६।।

गर्भाः पञ्चविंश इति य एव पञ्चविंश स्तोमस्तं तदुपदधात्यथो संवत्सरो वाव गर्भाः पञ्चविंशस्तस्य चतुर्विंशतिरर्धमासास्संवत्सर एव गर्भाः पञ्चविंशस्तद्यत्तमाह गर्भा इति संवत्सरो ह त्रयोदशो मासो गर्भो भूत्वर्तून् प्रविशति तदेव तद्रूपमुपदधाति ।।१७।।

ओजस्त्रिणव इति य एव त्रिणव स्तोमस्तं तदुपदधाति तद्यत्तमाहौज इति वज्रो वा ओजो वज्रस्त्रिणवोऽथो संवत्सरो वा ओजस्त्रिणवस्तस्य चतुर्विंशतिरर्धमासा द्वे अहोरात्रे संवत्सर एवौजस्त्रिणवस्तद्यत्तमाहौज इति संवत्सरो हि सर्वेषां भूतानामोजस्वितमस्तदेव तद्रूपमुपदधाति ।।१८।।

क्रतुरेकत्रिंश इति य एवैकत्रिंश स्तोमस्तं तदुपदधात्यथो संवत्सरो वाव क्रतुरेकत्रिंशस्तस्य चतुर्विंशतिरर्धमासाः षळृतवः संवत्सर एव क्रतुरेकत्रिंशस्तद्यत्तमाह क्रतुरिति संवत्सरो हि सर्वाणि भूतानि करोति तदेव तद्रूपमुपदधाति ।।१९।।

प्रतिष्ठा त्रयस्त्रिंश इति य एव त्रयस्त्रिंश स्तोमस्तं तदुपदधाति तद्यत्तमाह प्रतिष्ठेति प्रतिष्ठा हि त्रयस्त्रिंशोऽथो संवत्सरो वाव प्रतिष्ठा त्रयस्त्रिंशस्तस्य चतुर्विंशतिरर्धमासाः षळृतवो द्वे अहोरात्रे संवत्सर एव प्रतिष्ठा त्रयस्त्रिंशस्तद्यत्तमाह प्रतिष्ठेति संवत्सरो हि सर्वेषां भूतानां प्रतिष्ठा तदेव तद्रूपमुपदधाति ।।२०।।

ब्रध्नस्य विष्टपं चतुस्त्रिंश इति य एव चतुस्त्रिंश स्तोमस्तं तदुपदधात्यथो संवत्सरो वाव ब्रध्नस्य विष्टपं चतुस्त्रिंशस्तस्य चतुर्विंशतिरर्धमासाः सप्तर्तवो द्वे अहोरात्रे संवत्सर

the two day and night and the year itself the all-pervading twenty-threefold. Why he calls it *saṁbharaṇa*(pervading or filling) is because the year pervades all these beings. It is that form he lays down now.

16. (He says) "The womb, the *Caturviṁśa* (twenty-four)." Thereby he lays down the twenty-fourfold *stoma.* But the year itself is the womb; the twenty-fourfold. It has twenty-four half months. Why he calls it the womb is because the year is the womb of all the beings. It is that form he lays down now.

17. (He says) "The embryos, the *Pañcaviṁśa* (twenty-five)." Thereby he places that which is the *Pañcaviṁśa stoma.* But the year itself is the embryos, the twenty-fivefold. It has twenty-four half months and the year itself the embryos, being the twenty-fifth. Why he calls it the embryos is because the year (assuming the form of) the thirteen month old embryo enters the seasons and that itself in that form is laid down here.

18. (He calls) "Strength, the *Triṇava* (twenty-seven)." Thereby he lays down the *Triṇava* (thrice nine) *stoma.* And why he calls it *ojaḥ* is because *oja* means the thunderbolt and thunderbolt is the *triṇava* and so the year is strength, the twenty-seventh (*triṇava*). It has twenty-four half months, two day and night, and the year indeed is the *ojastriṇava* (twenty-seventh). And why he called it *oja* is because the year is the strongest among existing things. It is that form he now lays down.

19. (He says) "The all-maker, *Ekatriṁśa* (thirty-one)." Thereby he lays down that which is thirty-onefold *stoma.* But the year indeed is the all-maker *Ekatriṁśa.* It has twenty-four half months, six seasons and the year itself the all-maker, the thirty-onefold. Why he calls him '*kratu* (all-maker)' is because year is that which makes everything. It is that form he now lays down.

20. (He says) "The foundation, *Trayastriṁśa* (thirty-three)." Thereby he places the thirty-threefold *stoma* and why he calls it *pratiṣṭhā* (foundation) is because the *pratiṣṭhā* is the thirty-third and the year is *pratiṣṭhā*, the thirty-threefold. It has twenty-four half months, six seasons, the two day and night and the year itself is the foundation, the thirty-threefold. Why he calls him *pratiṣṭhā* is because the year is the foundation of all beings. It is that form he lays down now.

21. (He says) "The sun's pedestal, the *Catustriṁśa* (the thirty-four)." Thereby he lays down that which is thirty-fourfold *stoma.* The sun's pedestal,the thirty-four is indeed the year. It has twenty-four half months,

एव ब्रध्नस्य विष्टपं चतुस्त्रिꣳशस्तद्यत्तमाह ब्रध्नस्य विष्टपमिति स्वाराज्यं वै ब्रध्नस्य विष्टपꣳ स्वाराज्यं चतुस्त्रिꣳशस्तदेव तद्रूपमुपदधाति ।।२१।।

नाकः षट्त्रिꣳश इति य एव षट्त्रिꣳश स्तोमस्तं तदुपदधात्यथो संवत्सरो वाव नाकः षट्त्रिꣳशस्तस्य चतुर्विꣳशतिरर्धमासा द्वादशमासास्तद्यत्तमाह नाक इति न हि तत्र गताय कस्मैचनाकं भवत्यथो संवत्सरो वाव नाकः संवत्सरः स्वर्गो लोकस्तदेव तद्रूपमुपदधाति।।२२।।

विवर्तोऽष्टाचत्वारिꣳश इति य एवाष्टाचत्वारिꣳश स्तोमस्तं तदुपदधात्यथो संवत्सरो वाव विवर्तोऽष्टाचत्वारिꣳशस्तस्य षड्विꣳशतिरर्धमासास्त्रयोदश मासाः सप्तर्तवो द्वे अहोरात्रे तद्यत्तमाह विवर्त इति संवत्सराद्धि सर्वाणि भूतानि विवर्तन्ते तदेव तद्रूपमुपदधाति ।।२३।।

धर्त्रं चतुष्टोम इति य एव चतुष्टोम स्तोमस्तं तदुपदधाति तद्यत्तमाह धर्त्रमिति प्रतिष्ठा वै धर्त्रं प्रतिष्ठा चतुष्टोमोऽथो वायुर्वाव धर्त्रं चतुष्टोमः स आभिश्चतसृभिर्दिग्भिस्स्तुते तद्यत्तमाह धर्त्रमिति प्रतिष्ठा वै धर्त्रं वायुरु सर्वेषां भूतानां प्रतिष्ठा तदेव तद्रूपमुपदधाति स वै वायुमेव प्रथममुपदधाति वायुमुत्तमं वायुनैव तदेतानि सर्वाणि भूतान्युभयतः परिगृह्णाति ।।२४।।

ता वा एता अष्टादशेष्टका उपदधाति तौ द्वौ त्रिवृतौ प्राणो वै त्रिवृद्वायुरु प्राणो वायुरेषा चितिर्यद्वेवाष्टादशाष्टादशो वै संवत्सरो द्वादशमासाः पञ्चर्तवः संवत्सर एव प्रजापतिरष्टादशः प्रजापतिरग्निर्यावानग्निर्यावत्यस्य मात्रा तावत्तत्कृत्वोपदधाति ।।२५।। इति प्रथमं ब्राह्मणम्।।

द्वितीयं ब्राह्मणम्

अथ स्पृत उपदधात्येतद्वै प्रजापतिरेतस्मिन्नात्मनः प्रतिहिते सर्वाणि भूतानि गर्भ्यभवत्तान्यस्य गर्भ एव सन्ति पाप्मा मृत्युरगृह्णात्स देवानब्रवीद्युष्माभिः सहेमानि सर्वाणि भूतानि पाप्मनो मृत्योस्स्पृणवानीति किं नस्ततो भविष्यतीति वृणीध्वमित्यब्रवीत्तं भागो नोऽस्त्वित्येकेऽब्रुवन्नाधिपत्यं नोऽस्त्वित्येके स भागमेकेभ्यः कृत्वाधिपत्यमेकेभ्यः सर्वाणि भूतानि पाप्मनो मृत्योरस्पृणोद्यदस्पृणोत्तस्मात् स्पृतस्तथैवैतद्यजमानो भागमेकेभ्यः

seven seasons, two day and night and the year itself is the sun's pedestal, the thirty-fourfold. As to why he calls it the sun's pedestal, it is because (supreme sovereignty) is the pedestal of the ruddy sun, the supreme sovereignty,the thirty-fourfold. It is that form he lays down here.

22. (He says) "The heaven, the *Ṣaṭtriṁśa* (thirty-six)." Thereby he lays down that which is the thirty-sixfold *stoma.* The year indeed is the heaven,the thirty-sixfold. It has twenty-four half months and twelve months. And as to why he calls it *nāka* (heaven) is because *nāka,* the year is the heavenly world. It is that form he lays down here.

23. (He says) "The revolving force, the *Aṣṭacatvāriṁśa* (forty-eight)." Thereby he lays down that which is the forty-eightfold *stoma.* The year indeed is the revolving force, the forty-eightfold. It has twenty-six half months, thirteen months, seven seasons and two day and night. Why he calls it revolving force is, because of the year, all these beings revolve (have a cyclic existence). It is that form he lays down now.

24. (He says) "The supporting one, the *Catuṣṭoma* (the fourfold *stoma*)." Thereby he places that which is fourfold *stoma.* Why he calls it *dhartra* is because stability is *dhartra* and stability is *Catuṣṭoma.* Indeed Vāyu is the *Dhartra Catuṣṭoma*; for, he sings from all those four quarters. Why he is called *Dhartra* is because *dhartra* means 'support' and Vāyu is the support of all these beings. It is that form he now lays down. That is, he is laying down Vāyu himself at the first place and Vāyu himself at the last. Thereby he envelops all these beings by Vāyu on either side.

25. These then are the eighteen *iṣṭakās* that he lays down. This (eighteen) constitute two *Trivṛts* and *Trivṛt* is indeed *prāṇa* and *prāṇa* being Vāyu, this layer (*citi*) is itself Vāyu. As to why it should be eighteen it is because the year is eighteenfold; twelve months, five seasons and the year itself the Prajāpati as the eighteenth. Prajāpati is *Agni*-altar and as great as Agni is, as great as is his size, so great he makes it by doing so. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Then he lays down the *spṛta* bricks. When a part of the body of Prajāpati was replenished, he became pregnant with all beings. While they were in his womb, sin and death took hold of them. He told gods — "I shall

कृत्वाधिपत्यमेकेभ्यः सर्वाणि भूतानि पाप्मनो मृत्योः स्पृणोति तस्मादु सर्वास्वेव स्पृतꣳ स्पृतमित्यनुवर्तते ।।१।।

अग्रे भागोऽसि दीक्षाया आधिपत्यमिति वाग्वै दीक्षाग्रये भागं कृत्वा वाच आधिपत्यमकरोद्ब्रह्मस्पृतं त्रिवृत् स्तोम इति ब्रह्म प्रजानां त्रिवृता स्तोमेन पाप्मनो मृत्योरस्पृणोत्।।२।।

इन्द्रस्य भागोऽसि विष्णोराधिपत्यमितीन्द्राय भागं कृत्वा विष्णव आधिपत्यमकरोत्क्षत्रꣳ स्पृतं पञ्चदश स्तोम इति क्षत्रं प्रजानां पञ्चदशेन स्तोमेन पाप्मनो मृत्योरस्पृणोत् ।।३।।

नृचक्षसां भागोऽसि धातुराधिपत्यमिति देवा वै नृचक्षसो देवेभ्यो भागं कृत्वा धात्र आधिपत्यमकरोज्जनित्रꣳ स्पृतꣳ सप्तदश स्तोम इति विड्वै जनित्रं विशं प्रजानाꣳ सप्तदशेन स्तोमेन पाप्मनो मृत्त्योरस्पृणोत् ।।४।।

मित्रस्य भागोऽसि वरुणास्याधिपत्यमिति प्राणो वै मित्रोऽपानो वरुणः प्राणाय भागं कृत्वापानायाधिपत्यमकरोद्दिवो वृष्टिर्वात स्पृत एकविꣳश स्तोम इति वृष्टिं च वातं च प्रजानामेकविꣳशेन स्तोमेन पाप्मनो मृत्योरस्पृणोत् ।।५।।

वसूनां भागोऽसि रुद्राणामाधिपत्यमिति वसुभ्यो भागं कृत्वा रुद्रेभ्य आधिपत्यमकरोच्चतुष्पात्स्पृतं चतुर्विꣳश स्तोम इति चतुष्पात्प्रजानां चतुर्विꣳशेन स्तोमेन पाप्मनो मृत्योरस्पृणोत् ।।६।।

with your help, free these beings of sin and death". They asked back, "What is it we can gain from it?" Prajāpati said, "Say what you want." Then they (gods) said, "Let us have a share" said some of them; others said, "Let us have overlordship." Accordingly he gave a share to some and overlordship to others. Consequently all the beings were freed from sin and death. Hence these are called *spṛtas* as they enabled to free them (*aspṛṇat*). In a like manner, this Yajamāna ascribes share to some gods and overlordship to others and thus frees all beings from sin and death. That is why, in each instance (of laying down these bricks) the word *spṛta* is repeated.

2. He lays them saying, "You are the share of Agni; you represent the overlordship of *dīkṣā*" — *dīkṣā* is indeed speech. Having given a share to Agni, he bestowed overlordhip to speech. "Brahman is freed; the *Trivṛt stoma*" —by means of the *Trivṛt* (the hymn repeated thrice threefold). He freed the priestly class of living beings from sin and death.

3. "You are the share of Indra; the overlordship of Viṣṇu" — saying so he assigns a share to Indra and overlordship to Viṣṇu. "The Kṣatra is freed and *Pañcadaśa stoma* (hymn consisting of fifteen recitations)." By means of the fifteenfold hymn, he freed the Kṣatra (the princely order) of living beings from sin and death.

4. "You are the share of the Nṛcakṣas and the overlordship of Dhātā" — the Nṛcakṣas are indeed gods (literally meaning those who keep a watch on humans). Having bestowed a share to gods, he confers overlordship on Dhātā (the creator). "The janitra is freed, the *Saptadaśa stoma*" — the birth place (*janitra*) is indeed the *viś* (commonfolk) and by means of the seventeenfold hymn he frees the commonfolk among the living beings, from sin and death.

5. "You are the share of Mitra and the overlordship of Varuṇa" – Mitra indeed means *prāṇa* and Varuṇa is *apāna*. Having bestowed a share to *prāṇa* he confers overlordship on *apāna*. "The rain of heaven is freed; *Ekaviṁśa stoma*." Thereby he liberates rain and wind of the people by means of *Ekaviṁśa stoma* (twenty-onefold hymn) and thus free them from sin and death.

6. "You are the share of Vasus and the overlordship of Rudras" — thus he bestows a share on Vasus and confers overlordship on Rudras. The quadrupeds are freed, the *Caturviṁśa stoma* —thereby he frees the four-footed living beings from sin and death, by means of the twenty-fourfold hymn.

आदित्यानां भागोऽसि मरुतामाधिपत्यमित्यादित्येभ्यो भागं कृत्वा मरुद्भ्य आधिपत्यमकरोद्गर्भा स्पृताः पञ्चविंशः स्तोम इति गर्भान् प्रजानां पञ्चविंशेन स्तोमेन पाप्मनो मृत्योरस्पृणोत् ।।७।।

अदित्य[1] भागोऽसि पूष्ण आधिपत्यमितीयं वा अदितिरस्यै भागं कृत्वा पूष्ण आधिपत्यमकरोदोजस्पृतं त्रिणव स्तोम इत्योजः प्रजानां त्रिणवेन स्तोमेन पाप्मनो मृत्योरस्पृणोत्।।८।।

देवस्य सवितुर्भागोऽसि बृहस्पतेराधिपत्यमिति देवाय सवित्रे भागं कृत्वा बृहस्पतय आधिपत्यमकरोत्समीचीर्दिशस्स्पृताश्चतुष्टोम स्तोम इति सर्वा दिशः प्रजानां चतुष्टोमेन स्तोमेन पाप्मनो मृत्योरस्पृणोत् ।।९।।

यवानां भागोऽस्ययवानामाधिपत्यमिति पूर्वपक्षा वै यवा अपरपक्षाश्चायवास्तेहीदꣳ सर्वं युवते चायुवते च पूर्वपक्षेभ्यो भागं कृत्वापरपक्षेभ्य आधिपत्यमकरोत्प्रजा-स्स्पृताश्चतुश्चत्वारिꣳश स्तोम इति सर्वाः प्रजाश्चतुश्चत्वारिꣳशेन स्तोमेन पाप्मनो मृत्योरस्पृणोत्।।१०।।

ऋभूणां भागोऽसि विश्वेषां देवानामाधिपत्यमित्यृभुभ्यो भागं कृत्वा विश्वेभ्यो देवेभ्य आधिपत्यमकरोद्भूतꣳ स्पृतं त्रयस्त्रिꣳश स्तोम इति सर्वाणि भूतानि त्रयस्त्रिꣳशेन स्तोमेन पाप्मनो मृत्योरस्पृणोत्तथैवैतद्यजमानः सर्वाणि भूतानि त्रयस्त्रिꣳशेन स्तोमेन पाप्मनो मृत्योस्स्पृणोति ।।११।।

ता वा एता दशेष्टका उपदधाति दशाक्षरा विराड्विराळग्निर्दशदिशो दिशोऽग्निर्दश प्राणाः प्राणा अग्निर्यावानग्निर्यावत्यस्य मात्रा तावतैव तदेतानि सर्वाणि भूतानि पाप्मनो मृत्योस्स्पृणोति ।।१२।।

अथर्तव्ये उपदधात्यृतव एते यदृतव्ये ऋतूनेवैतदुपदधाति सहश्च सहस्यश्च हैमन्तिका ऋतू इति नामनी एनयोरेते नामभ्यामेवैने एतदुपदधाति द्वे इष्टके भवतो द्वौ हि मासावृतुः सकृत्सादयत्येकं तदृतुं करोति ।।१३।।

१. अदितेर्भागोऽसि My, Ca, V2

7. "You are share of Ādityas and overlordship of Maruts"– thus he gives a share to Ādityas and confers overlordship on Maruts. "The *garbhas* (fetus) are freed; the *Pañcaviṁśa stoma*" — thereby he frees the embryos of living beings and by means of the twenty-fivefold *stoma*; he frees the fetus from sin and death.

8. "You are the share of Aditi and overlordship of Pūṣā"— this earth is indeed Aditi and he bestows a share on Aditi and overlordship on Pūṣā. "*Ojas* (vigour) is freed; the *Triṇava stoma*" — thereby the vigour of living beings is freed and they are freed from sin and death.

9. "You are the share of lord Savitā and overlordship of Bṛhaspati" —thereby he confers a share to Lord Savitā and bestows overlordship on Bṛhaspati. "The quarters in front are freed; the *Catuṣṭoma*" — by means of the *Catuṣṭoma* (fourfold praise), he frees all the four quarters and the living beings are freed from sin and death.

10. "You are the share of *yavās* and the overlordship of *ayavās*" — the *yavās* are, no doubt, the bright fortnights and the *ayavās* are the dark ones; because they connect (*yu*) and obtain (*a yu*) everything here. He bestows a share on the bright fortnights and overlordship on the dark fortnights. "The creatures are freed; the *Catuṣcatvāriṁśa stoma*;" by means of forty-four-fold hymn he frees all creatures from sin and death.

11. "You are the share of Ṛbhūs; the overlordship of Viśvedevas." Thereby he bestows a share on Rbhus and confers overlordship on Viśvedevas."The living being (*bhūta*) is freed; the *Trayastriṁśa stoma*" —thus all living beings were freed by means of thirty-threefold *stomas* and freed of sin and death. In the same way this Yajamāna by means of the thirty-three-fold *stoma* frees all living beings from sin and death.

12. These are thus the ten bricks which he places; for, the Virāḍ is ten- syllabled and Virāḍ is the same as *Agni*-altar. There are ten directions and quarters are the *Agni*-altar. There are ten vital airs and the vital airs are the *Agni*-altar. As great as Agni is, as great as is his size; by so much he thus frees all these living beings from sin and death.

13. He then lays down two *ṛtavyās* (seasonal bricks). The seasonal bricks being the same as seasons, he thus lays down the seasons. "*Saha* and *sahasya* are the two winter seasons" — these are the names of those two and by their names they are laid down. They are two such bricks since a season has two months. He settles them only once and thereby makes the two into one season.

तद्यदेते अत्रोपदधाति संवत्सर एषोऽग्निरिम उ लोकाः संवत्सरस्तस्य यदूर्ध्वमन्तरिक्षादर्वाचीनं दिवस्तदस्यैषा चतुर्थी चितिस्तद्वस्य हेमन्त ऋतुस्तद्यदेते अत्रोपदधाति यदेवास्यैते आत्मनस्तदस्मिन्नेतत्प्रतिदधाति तस्मादेते अत्रोपदधाति ।।१४।।

यद्वेवैते अत्रोपदधाति प्रजापतिरेषोऽग्निः संवत्सर उ प्रजापतिस्तस्य यदूर्ध्वं मध्यादवाचीनꣳ शीर्ष्णस्तदस्यैषा चतुर्थी चितिस्तद्वस्य हेमन्त ऋतुस्तद्यदेते अत्रोपदधाति यदेवास्यैते आत्मनस्तदस्मिन्नेतत्प्रतिदधाति तस्मादेते अत्रोपदधाति ।।१५।। इति द्वितीयं ब्राह्मणम्।।

तृतीयं ब्राह्मणम्

अथ सृष्टीरुपदधात्येतद्वै प्रजापतिः सर्वाणि भूतानि पाप्मनो मृत्योर्मुक्त्वाकामयत प्रजाः सृजेय प्रजायेयेते स प्राणानब्रवीद्युष्माभिः सहेमाः प्रजाः प्रजनयानीति ते वै केन स्तोष्यामह इति मया चैव युष्माभिश्चेति तथेति ते प्राणैश्चैव प्रजापतिना चास्तुवत यदु ह किं च देवाः कुर्वते स्तोमेनैव तत्कुर्वते यज्ञो वै स्तोमो यज्ञेनैव तत्कुर्वते तस्मादु सर्वास्वेवास्तुवतास्तुवतेत्यनुवर्तते ।।१ ।।

एकयास्तुवतेति वाग्वा एका वाचैव तदस्तुवत प्रजा अधीयन्तेति प्रजा अत्राधीयन्त प्रजापतिरधिपतिरासीदिति प्रजापतिरत्राधिपतिरासीत् ।।२।।

तिसृभिरस्तुवतेति त्रयो वै प्राणाः प्राण उदानो व्यानस्तैरेव तदस्तुवत ब्रह्मासृज्यतेति ब्रह्मात्रासृज्यत ब्रह्मणस्पतिरधिपतिरासीदिति ब्रह्मणस्पतिरत्राधिपतिरासीत् ।।३।।

पञ्चभिरस्तुवतेति य एवेमे मनः पञ्चमाः प्राणास्तैरेव तदस्तुवत भूतान्यसृज्यन्तेति भूतान्यत्रासृज्यन्त भूतानां पतिरधिपतिरासीदिति भूतानां पतिरत्राधिपतिरासीत् ।।४।।

14. As to why he places these two (seasonal bricks) on this layer it is that this *Agni*-altar is the year and the year encompasses all these worlds. That part of it which is above the aerial region and below the sky is what constitutes this fourth *citi* and that is the winter season. When he places these two bricks, he restores that part of Prajāpati's body corresponding to the winter season.

15. Again as to why he places these two *ṛtavyās* on this layer — this *Agni*-altar is Prajāpati and Prajāpati is the year. That part of his above the waist and below the head constitutes this fourth *citi* and that is the winter season. By placing these two bricks representing the winter season, he restores that part of Prajāpati's body; that is why he places these two bricks on this layer. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. He then lays down the *sṛṣṭi* bricks (bricks of creation). Because Prajāpati, after releasing all beings of their evil and death, desired "May I create beings; May I procreate." He told *prāṇas* — "Together with you, I shall bring forth these creatures." (They asked) "With what shall we utter praises?" (He replied) "With me and with yourselves." They said, "Yes." They therefore sang the praises both with *prāṇas* and with Prajāpati. Whatever gods did then, now they do with sacrifice. Because sacrifice is itself a praise and it is by sacrifice that they praise. That is why it is repeated while placing all these bricks "They praised — they praised."

2. "With one they praise" — the one is indeed, the speech and it is with speech that they then praised. "The beings were conceived" — the creatures indeed, were now conceived. "Prajāpati was the overlord" — of course, Prajāpati was now the overlord.

3. "With three they praised" — there are three *prāṇas*; namely, *prāṇa*, *udāna* and *vyāna* and with them they praised. "Brahman was created" — it was indeed, priesthood which was now created. "Brahmaṇaspati was the overlord" — Brahmaṇaspati indeed, was the overlord.

4. "With five they praised" — they are the four *prāṇas* here with mind as the fifth and it is with them that they praised. "The living beings were created" — indeed, it is now the living beings which were created. "The master of creatures was the overlord" — the master of the living beings was indeed the overlord.

सप्तभिरस्तुवतेति य एवेमे सप्तशीर्षन्प्राणास्तैरेव तदस्तुवत सप्त ऋषयोऽसृजन्तेति सप्त ऋषयोऽत्रासृज्यन्त धाताधिपतिरासीदिति धातात्राधिपतिरासीत् ।।५।।

नवभिरस्तुवतेति नव वै प्राणाः सप्तशीर्षन्नवाञ्चौ द्वौ तैरेव तदस्तुवत पितरोऽसृज्यन्तेति पितरोऽत्रासृज्यन्तादितिरधिपत्न्यासीदित्यदितिरत्राधिपत्न्यासीत् ।।६।।

एकादशभिरस्तुवतेति दशप्राणा आत्मैकादशस्तेनैव तदस्तुवत ऋतवोऽसृज्यन्तेत्यृतवोऽत्रासृज्यन्तार्तवा अधिपतय आसन्नित्यार्तवा अत्राधिपतय आसन् ।।७।।

त्रयोदशभिरस्तुवतेति दशप्राणा द्वे प्रतिष्ठे आत्मा त्रयोदशस्तेनैव तदस्तुवत मासा असृज्यन्तेति मासा अत्रासृज्यन्त संवत्सरोऽधिपतिरासीदिति संवत्सरोऽत्राधिपतिरासीत् ।।८।।

पञ्चदशभिरस्तुवतेति दश हस्त्या अङ्गुलयश्चत्वारि दोर्वाहवाणि यदूर्ध्वं नाभेस्तत्पञ्चदशं तेनैव तदस्तुवत क्षत्रमसृज्यतेति क्षत्रमत्रासृज्यतेन्द्रोऽधिपतिरासीदितीन्द्रोऽत्राधिपतिरासीत् ।।९।।

सप्तदशभिरस्तुवतेति दश पाद्या अङ्गुलयश्चत्वार्यूर्वष्ठीवानि द्वे प्रतिष्ठे यदवाङ्नाभेस्तत्सप्तदशं तेनैव तदस्तुवत ग्राम्याः पशवोऽसृज्यन्तेति ग्राम्याः पशवोऽत्रासृज्यन्त बृहस्पतिरधिपतिरासीदिति बृहस्पतिरत्राधिपतिरासीत् ।।१०।।

नवदशभिरस्तुवतेति दश हस्त्या अङ्गुलयो नव प्राणास्तैरेव तदस्तुवत शूद्रार्या असृज्येतामिति शूद्रार्यावत्रासृज्येतामहोरात्रे अधिपत्नी आस्तामित्यहोरात्रे अत्राधिपत्नी आस्ताम् ।।११।।

एकविꣳशत्यास्तुवतेति दश हस्त्या अङ्गुलयो दश पाद्या आत्मैकविꣳशस्तेनैव तदस्तुवतैकशफाः पशवोऽसृज्यन्तेत्येकशफाः पशवोऽत्रासृज्यन्त वरुणोऽधिपतिरासीदिति वरुणोऽत्राधिपतिरासीत् ।।१२।।

5. "With seven they praised" — the seven vital airs are here in the head and it is with them that they praised. The seven *ṛṣis* were created. "The creator was the overlord" — here now the creator himself is the overlord.

6. "With nine they praised" — there are indeed nine *prāṇas*; seven in the head and two downwards and it is with them that they praised. "They created *pitṛs*" — *pitṛs* indeed were now created. "Aditi was the queen" — here Aditi was indeed the queen.

7. "With eleven they praised" — there are ten *prāṇas* and the body is the eleventh. By these they praised. "Seasons were created" — indeed, the seasons were now produced. "The seasonal periods were the overlords" — of course the duration of the seasons was the overlords.

8. "They praised with thirteen" — these are ten *prāṇas* and two feet with the trunk of the body as the thirteenth. With them they praised. "The months were created" — indeed the months were now produced. "The year was the overlord" — of course, the year was the overlord.

9. "With fifteen they praised" — these are the ten fingers,the four fore-arms and upper-arms and the portion above the navel as the fifteenth. With them they praised. "Kṣatra was created" — now it was indeed, the nobility that was created. "Indra was the overlord"— Indra indeed was now the overlord.

10. "With seventeen they praised" — these are the ten toes, the two thighs and two shanks, two feet, and the portion below the navel being the seventeenth. It is with them that they praised. "The domestic animals were created" - indeed, it was now that the domestic animals were produced. "Bṛhaspati was the overlord" — of course, Bṛhaspati was now the overlord.

11. "With nineteen they praised" — these are the ten fingers and nine *prāṇas* with which they praised. "Śūdra and Ārya were created" — indeed, Śūdra and Ārya were now produced . "The day and night were the overlords" — surely the day and night were the rulers.

12. "With twenty-one they praised" — these are the ten fingers of the hand, ten toes and the body as the twenty-first. With these they praised. "The one-hoofed animals were created" — indeed, it was now that the one-hoofed animals were created. "Varuṇa was the overlord" — Varuṇa of course was now the overlord.

त्रयोविꣳशत्यास्तुवतेति दश हस्त्या अङ्गुलयो दश पाद्या द्वे प्रतिष्ठे आत्मा त्रयोविꣳशस्तेनैव तदस्तुवत क्षुद्राः पशवोऽसृज्यन्तेति क्षुद्राः पशवोऽत्रासृज्यन्त पूषाधिपतिरासीदिति पूषात्राधिपतिरासीत् ।।१३।।

पञ्चविꣳशत्यास्तुवतेति दश हस्त्या अङ्गुलयो दश पाद्याश्चत्वार्यङ्गान्यात्मा पञ्चविꣳशस्तेनैव तदस्तुवतारण्याः पशवोऽसृज्यन्तेत्यारण्याः पशवोऽत्रासृज्यन्त वायुरधिपतिरासीदिति वायुरत्राधिपतिरासीत् ।।१४।।

सप्तविꣳशत्यास्तुवतेति दश हस्त्या अङ्गुलयो दश पाद्याश्चत्वार्यङ्गानि द्वे प्रतिष्ठे आत्मा सप्तविꣳशस्तेनैव तदस्तुवत द्यावापृथिवी व्यैतामिति द्यावापृथिवी अत्र व्यैतां वसवो रुद्रा आदित्या अनुव्यायन्निति वसवो रुद्रा आदित्या अत्रानुव्यायꣳस्त एवाधिपतय आसन्निति त उ एवात्राधिपतय आसन् ।।१५।।

नवविꣳशत्यास्तुवतेति दश हस्त्या अङ्गुलयो दश पाद्या नव प्राणास्तैरेव तदस्तुवत वनस्पतयोऽसृज्यन्तेति वनस्पतयोऽत्रासृज्यन्त सोमोऽधिपतिरासीदिति सोमोऽत्राधिपतिरासीत्।।१६।।

एकत्रिꣳशतास्तुवतेति दश हस्त्या अङ्गुलयो दश पाद्या दश प्राणा आत्मैकत्रिꣳशस्तेनैव तदस्तुवत प्रजा असृज्यन्तेति प्रजा अत्रासृजन्त यवाश्चायवाश्चाधिपतय आसन्निति पूर्वपक्षापरपक्षा एवात्राधिपतय आसन् ।।१७।।

त्रयस्त्रिꣳशतास्तुवतेति दश हस्त्या अङ्गुलयो दश पाद्या दश प्राणा द्वे प्रतिष्ठे आत्मा त्रयस्त्रिꣳशस्तेनैव तदस्तुवत भूतान्यशाम्यन्निति सर्वाणि भूतान्यत्राशाम्यन्प्रजापतिः परमेष्ठ्यधिपतिरासीदिति प्रजापतिः परमेष्ठ्यत्राधिपतिरासीत् ।।१८।।

ता वा एताः सप्तदशेष्टका उपदधाति सप्तदशो वै संवत्सरः प्रजापतिः स प्रजनयिता तदेतेन वै सप्तदशेन संवत्सरेण प्रजापतिना प्रजनयित्रैताः प्रजाः प्राजनयद्यत्प्राजनयदसृजत तद्यदसृजत तस्मात्सृष्टयस्ताः सृष्ट्वात्मन्प्रापादयत तथैवैतद्यजमान एतेन सप्तदशेन संवत्सरेण

13. "With twenty-three they praised" — these are the ten fingers, toes, the two feet and the body as the twenty-third. With these they praised. "The small animals were created" — indeed, it was now that the petty animals were produced. "Pūṣā was the overlord" — of course, now Pūṣā was the overlord.

14. "With twenty-five they praised" — these are the ten fingers of the hands, ten toes, four limbs and the trunk is the twenty-fifth. With these they praised. "The wild animals were created". Indeed the wild animals were now produced. "Vāyu was the overlord" – of course, Vāyu was now the overlord.

15. "With twenty-seven they praised" – these are the ten fingers of the hands, ten toes, the four limbs, the two feet and the trunk is the twenty-seventh. With these they praised. "Heaven and earth split as under." Indeed, heaven and earth parted (or came into being as two separate entities). "Vasūs, Rudras, and Ādityas also got separated along with them and they were the overlords." Indeed, they were now the overlords.

16. "With twenty-nine they praised" – these are the fingers of the hand, ten toes and nine *prāṇas*. With these they praised. "Trees were created"– indeed, now trees got produced. "Soma was the overlord"– of course, Soma was now the overlord.

17. "With thirty-one they praised"– these are the ten fingers of the hands, the ten toes, the ten *prāṇas*, and the body as the thirty-first. With these they praised. "The creatures were created" — indeed, the creatures were now produced. "Yavās and Ayavās were the overlords" – of course, the bright fortnights and the dark fortnights were now the overlords.

18. "With thirty-three they praised"– these are the ten fingers of the hands, ten toes, ten *prāṇas*, two feet and the trunk. With these they praised. "The living beings lay quiet" – indeed, all the living beings lied calm. "The supreme Prajāpati was the overlord" — of course, the supreme Prajāpati was now the overlord.

19. Then these seventeen bricks he lays down. The year namely Prajāpati is seventeenfold and he is the progenitor. It is indeed, by this seventeenfold year, Prajāpati, the progenitor that all these creatures were

प्रजापतिना प्रजनयित्रैताः प्रजाः प्रजनयति ताः सृष्ट्वात्मन्प्रपादयते रेतः सिचोर्वेलया पृष्ट्यो वै रेतस्सिचौ मध्यमु पृष्ट्यो मध्यत एवास्मिन्नेताः प्रजाः प्रपादयति सर्वत उपदधाति सर्वत एवास्मिन्नेताः प्रजाः प्रपादयति ॥१९॥ इति तृतीयं ब्राह्मणम् ॥

चतुर्थं ब्राह्मणम्

अथातोऽन्वावृतं त्रिवृद्वतीं पुरस्तादुपदधात्येकविंशवतीं पश्चात्पञ्चदशवतीं दक्षिणतः सप्तदशवतीमुत्तरत एतद्वै प्रजापतिं त्रिवृद्वत्यामुपहितायां पञ्चदशवत्यां मृत्युरसीददिमामर्ते उपधास्यते तमत्र ग्रहीष्यामीति तं प्रापश्यत्तं प्रख्याय परिक्रम्यैकविंशवतीमुपाधत्तैकविंशवतीं मृत्युरागच्छत् पञ्चदशवतीमुपाधत्त पञ्चदशवतीं मृत्युरागच्छत्सप्तदशवतीमुपाधत्त सोऽत्रैव मृत्युंन्यकरोदत्रामो यत्तथैवैतद्यजमानोऽत्रैव सर्वान् पाप्मनो निकरोत्यत्र मोहयति ॥१॥

अथोत्तरास्त्रिवृद्वत्यामेव त्रिवृद्वतीमनूपदधात्येकविंशवत्यामेकविंशवतीं पञ्चदशवत्यां सप्तदशवतीं स्पतदशवत्यां पञ्चदशवतीं ता यदेवं व्यतिहारमुपदधाति तस्मादक्ष्णाया स्तोमीया अथो यदेते स्तोमा अतोऽन्यथानुपूर्वं तस्माद्वेवाक्ष्णया स्तोमीया अथो एवं देवा उपादधतेतरथासुरास्ततो देवा अभवन्परासुरा भवत्यात्मना परास्य द्विषन्भ्रातृव्यो भवति य एवं वेद ॥२॥

स एष पशुर्यदग्निः सोऽत्रैव सर्वः कृत्स्नः सं्स्कृतस्तस्य त्रिवृद्वत्यावेव शिरस्ते यत्त्रिवृद्वत्यौ भवतस्त्रिवृद्धि शिरो द्वे भवतो द्विकपालं हि शिरः पूर्वार्ध उपदधाति पुरस्ताद्धीदं शिरः ॥३॥

produced. What he produced became the creation. The act of generating (*sṛj*) gave the name *sṛṣṭi* to the creation. Having created them, he made them get absorbed in himself. In the same manner, this Yajamāna with the seventeenfold year, the Prajāpati, the progenitor, creates these beings and having created them he makes them enter his own self. He lays down these bricks on the sides of *retassics*. The *retassics* are the ribs and they are in the middle of the body. Thus he makes those creatures enter into the middle of his body. He lays them on all sides and then makes these creatures enter him from all sides. (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. Now the sequence to be followed — in the front, he places that *trivṛt stoma* brick and at the back the twenty-one *stoma* brick. To the right, he places the brick having fifteen *stomas*; and to the left, the one with seventeen *stomas*. When Prajāpati had laid down the *trivṛt stoma* brick, death awaited at the fifteen *stoma* brick thinking, 'after this, he will place this *pañcadaśavatī stoma* brick (on the south), when I can catch him'. Prajāpati knew this and having noticed him (death), walked round (avoiding the south)and laid down at the back, the twenty-one *stoma* brick. Death came there and he (Prajāpati) placed the one with fifteen *stomas* at the south. When death came to the fifteen *stoma* brick, Prajāpati laid down the one with seventeen *stoma* (in the north). It was in this way, he outwitted death and avoided him. In like manner, this Yajāmana now outwits and avoids all evil.

2. Now the sequence of the subsequent bricks — alongside of the *trivṛt* brick in front, he places the (second) *trivṛt*. Alongside of the *ekaviṁśavatī stoma* brick at the back, he places the next twenty-one *stoma* brick; alongside of the *pañcadaśavatī stoma* brick at the right side, he places one seventeen *stoma* brick; alongside of the *saptadaśavatī stoma* brick on the left, he places the next fifteen *stoma* brick. Becuase of this change in the bricks (on the right and left sides) those bricks are of different *stomas*. Since these bricks are not of the same *stomas* as the previous ones, there is a diversity. This is how gods laid them down; whereas Asuras did the other way and consequently gods came out victorious and Asuras failed. He who knows this, succeeds and his hateful enemy fails.

3. Now this (*Agni*-altar) is a *paśu* and he is rendered whole and restored entirely. The two *trivṛt stoma* bricks are its head. Why they are *trivṛt stoma* bricks is because the head is threefold. They are two in number, corresponding to the two skull bones of the head. He lays them down in front, because, the head is in the front.

प्रतिष्ठैकविꣳशवत्यौ यदेकविꣳशवत्यौ भवतः प्रतिष्ठा ह्येकविꣳशो द्वे भवतो द्वन्द्वꣳ हि प्रतिष्ठा पश्चादुपदधाति पश्चाद्धीयं प्रतिष्ठा ।।४।।

बाहू पञ्चदशवत्यौ ते यत्पञ्चदशवत्यौ भवतः पञ्चदशौ हि बाहू द्वे भवतो द्वौ हीमौ बाहू पार्श्वत उपदधाति पार्श्वतो हीमौ बाहू॥५॥

अन्नꣳऽ सप्तदशवत्यौ ते यत्सप्तदशवत्यौ भवतः सप्तदशꣳ ह्यन्नं द्वे भवतो द्व्यक्षरꣳ ह्यन्नं ते अनन्तर्हिते पञ्चदशवतीभ्यामुपदधात्यनन्तर्हितं तद्बाहुभ्यामन्नं दधाति बाह्वे पञ्चदशवत्यौ भवतोऽन्तरे सप्तदशवत्यौ बाहुभ्यां तदुभयतोऽन्नं परिगृह्णाति॥६॥

अथ या मध्य उपदधाति स आत्मा ता रेतःसिचोर्वेक्तयोपदधाति पृष्टयो वै रेतःसिचौ मध्यमु पृष्टयो मध्यतोह्ययमात्मा सर्वत उपदधाति सर्वतो ह्ययमात्माथ यदतोऽन्यदतिरिक्तं तद्यद्वै देवानामतिरिक्तं छन्दाꣳसि तानि तद्यानि तानि छन्दाꣳसि पशवस्ते तद्धयेते[1] पशवः पुण्यास्ता लक्ष्म्यस्तद्यास्ताः पुण्या लक्ष्म्योऽसौ स आदित्यः स आसामेष दक्षिणतः॥७॥

ता हैकेऽनन्तर्हिता स्त्रिवृद्वतीभ्यामुपदधाति जिह्वा हनू इति वदन्तो याश्चतुर्दश ते हनू याः षट् सा जिह्वेति न तथा कुर्यादति ते रेचयन्ति यथा पूर्वयोर्हन्वोरपरे हनू अनूपदध्याद्यथा पूर्वस्यां जिह्वायामपरां जिह्वामनूपदध्यात्तादृक्तद्यत्राहैव शिरस्तदेव हनू तज्जिह्वा॥८॥

अस्मिन्नु हैकेऽवान्तरदेश उपदधात्यसौ वा आदित्य एता अमुं तदादित्यमेतस्यां दिशि दध्म इति न तथा कुर्यादन्यानि वाव तानि कर्माणि यैरेतमत्र दधाति दक्षिणत उ हैक उपदधाति तदेताः पुण्या लक्ष्मीर्दक्षिणतो दध्मह इति तस्माद्यस्य दक्षिणतो लक्ष्म भवति तं पुण्यलक्ष्मीक[2] इत्याचक्षत उत्तरतस्त्रिया उत्तरत आयतना हि स्त्री तत्तत्कृतमेव पुरस्तात्वैवैना

१. तद्येते TE

२. पुण्यलक्ष्मी TE; पुण्यलक्ष्मिक V2

4. The two twenty-one *stoma* bricks are its foundation. Why they are twenty-one it is because the foundation is twenty-onefold. They are two in number corresponding to the foundation (feet) which is twofold. They are placed at the back since the foundation (feet) is behind.

5. The two fifteen *stoma* bricks constitute the two arms. Why they are fifteen *stoma* bricks it is because the arms are fifteenfold. They are two in number corresponding to these two arms. They are laid down on the sides because the arms are on the sides.

6. The two seventeen *stoma* bricks are the food. And as to why they are seventeen *stoma* ones it is because food is seventeenfold. They are two in number, because the word *anna* (food) has two syllables. They are placed close to the two fifteen *stoma* bricks, so that the arms are in the proximity of food. The fifteen *stoma* bricks are at the outside and the seventeen *stoma* ones inside. Thus he covers the food on both sides by the arms.

7. Those which he places in the middle constitute the trunk. He places them on the range of the two *retassics*. The two *retassics* are indeed the ribs and the ribs are in the middle and this trunk is also in the middle. He places them in all directions, because the trunk is in all directions. As to what space is there which is left over is that, which is in excess for gods and they are the meters. Those that are the meters are the cattle and those which are cattle are auspicious; and those which are auspicious are yonder sun. He is that one to the south of them.

8. Some place them close to the two *trivṛt stoma* bricks saying, "They are the tongue and the jaws" — those fourteen are the jaws and those six are the tongue. It should not be done so. They actually duplicate; they put two more jaws over the already existing two, as it were; and one more tongue over the one already there. That brick representing the head does indeed have the jaws and the tongue.

9. Now some others lay down these bricks in the intermediate (south-eastern) gap of the altar, saying, "This is the sun and let us place that yonder sun in that direction." Let him not do so. There are other (specified) formalities to place the sun in that direction. Yet others place them on the right side thinking 'let us put that auspicious fortune on the right side.' Hence one who has a mark on the right side is considered as of good for-

उपदध्याद्यत्राहैव शिरस्तदेव हनू तज्जिह्वाऽथैताः पुण्याः लक्ष्मीर्मुखतो धत्ते तस्माद्यस्य मुखे ल क्ष्म भवति तं पुण्यलक्ष्मीक इत्याचक्षते ॥९॥

सैषा ब्रह्मचिचिर्यद्ब्रह्मोपादधत तस्माद्ब्रह्मचितिः सा प्रजापतिचितिर्यत्प्रजापतिमुपादधत तस्मात्प्रजापति चितिस्सर्षिचितिर्यदृषीनुपादधत तस्मादृषि चितिस्सा वायुचितिर्यद्वायुमुपादधत तस्माद्वायुचितिस्सा स्तोमचितिर्यत्स्तोमानुपादधत तस्मात्सोमचितिः सा प्राणचितिर्यत्प्राणानुपादधत तस्मात्प्राणचितिरतो यतमदेव कतमच्च विद्यात्तेन हैवास्यैषार्षेयवती बन्धुमती चितिर्भवत्यथ लोकंपृणे उपदधात्यस्याः स्रक्त्यां तयोरुपरि बन्धुः पुरीषं निवपति तस्योपरि बन्धुः॥१०॥इति चतुर्थं ब्राह्मणम्॥

॥ इति चतुर्थोऽध्यायः ॥

tune and on the left side, in the case of woman; for, woman is always on the left side (of man). Therefore it is believed so. But let him place them in the front; for, there is head, there are the jaws and the tongue. Thereby he places the symbols of good fortune at the mouth. That is why, it is said that one with a mark in his mouth is lucky.

10. This indeed is the Brahman's *citi.* Inasmuch as they (gods) laid down the Brahman, it is Brahman's layer. It is also Prajāpati's *citi* since they laid down Prajāpati, it is Prajāpati-*citi.* It is that *citi* of the *ṛṣis,* since they laid down. And hence it is called Ṛṣi *citi.* It is Vāyu's *citi* since they laid down Vāyu and so it is Vāyu *citi.* It is Stoma's *citi* since they laid down the *stomas* and so Stoma *citi.* It is the Prāṇa's *citi* since they laid down *prāṇas* and so it is Prāṇa *citi.* So whatever way one knows this, it has the sanction of the *ṛṣis* and it becomes a mystically relevant *citi.* Then he places two space filling bricks in that corner and its significance will be told later. He puts loose soil thereon; its purport will be told later. (Fourth Brāhmaṇa Ends.)

(Chapter Four Ends.)

पञ्चमोऽध्यायः

प्रथमं ब्राह्मणम्

पञ्चमीं चितिमुपदधात्येतद्वै देवाश्चतुर्थीं चितिं चित्वा समारोहन्यदूर्ध्वमन्तरिक्षादर्वाचीनं दिवस्तदेव तत्सꣳस्कृत्य समारोहन् ।।१।।

तेऽब्रुवꣳश्चेतयध्वमिति चितिमिच्छतेति वाव तदब्रुवन्नित ऊर्ध्वमिच्छतेति ते चेतयमाना दिवमेव विराजं पञ्चमीं चितिमपश्यꣳस्तेभ्य एष लोकोदयत् ।।२।।

तेऽकामयन्ता सपत्नमिमं लोकमनुपबाधं कुर्वीमहीति तेऽब्रुवन्नुप तज्जानीत यथेमं लोकमसपत्नमनुपबाधं करवामहा इति तेऽब्रुवꣳश्चेतयध्वमिति चितिमिच्छतेति वाव तदब्रुवꣳस्तदिच्छत यथेमं लोकमसपत्नमनुपबाधं करवामहा इति ।।३।।

ते चेतयमाना एता इष्टका अपश्यन्नसपत्नास्ता उपादधत ताभिरेतं लोकमसपत्नमनुपबाधमकुर्वत तद्यदेताभिरेतं[1] लोकमसपत्नमनुपबाधमकुर्वत तस्मादेता असपत्नास्तथैवैतद्यजमानो यदेता उपदधात्येतमेवैतं लोकमसपत्नमनुपबाधं कुरुते सर्वत उपदधाति सर्वत एवैतदेतं लोकमसपत्नमनुपबाधं कुरुते परार्ध उपदधाति सर्वमेवैतदेतं लोकमसपत्नमनुपबाधं कुरुते ।।४।।

अथ विराज उपदधात्येषा वै सा विराड्यां तद्देवा विराजं पञ्चमीं चितिमपश्यꣳस्ता दशदशोपदधाति दशाक्षरा विराड्विराळेषा चितिस्सर्वत उपदधाति यो वा एकस्यां दिशि विराजति न वै स विराजति यो वाव सर्वासु दिक्षु विराजति स एव विराजति ।।५।।

यद्वेवैता असपत्ना उपदधात्येतद्वै प्रजापतिमेतस्मिन्नात्मनः प्रतिहिते सर्वतः पाप्मोपायत स एता इष्टका अपश्यदसपत्नास्ता उपाधत्त ताभिस्तं पाप्मानमपाहत पाप्मा वै सपत्नस्तद्यदेताभिः पाप्मानꣳ सपत्नमपाहत तस्मादेता असपत्नाः ।।६।।

तद्वा एतत्क्रियते यद्देवा अकुर्वन्निदन्विमꣳ स पाप्मा[2] नोपयतते यत्वेतत्करोति यद्देवा अकुर्वꣳस्तत्करवाणीत्यथो य एव पाप्मा यः सपत्नस्तमेताभिरपहते तद्यदेताभिः पाप्मानꣳ

१. एतामिरिमं TE as alternate reading

२. पाप्मनोऽपयतते TE

Chapter Five

BRĀHMAṆA I

1. Then he builds up the fifth layer. This the gods ascended after laying the fourth *citi* (layer). This fifth layer is above the aerial region and below the sky; which they fashioned and ascended.

2. They said, "Contemplate;" by which they meant 'Plan out a *citi*; plan it from here upwards'. While contemplating they discovered this fifth layer, which is this shining heaven and that world was appealing to them.

3. They thought: 'Let us make that world free of any rival and without any affliction.' They told to themselves: 'Find out the way to make this world free of rivals and without affliction.' They concluded, "Contemplate;" which means plan a *citi*. So they contemplated as to how to make it free of enemies and without affliction.

4. While contemplating, they discovered three *asapatnā* bricks (foeless bricks). They laid them down and by means of them they rendered that world free of enemies and without affliction. Hence these bricks are called *asapatnās*. In the same way this Yajamāna, when he lays down these bricks, renders that world free of foes and without affliction. He lays them on all sides and thus renders it free from foes and free of affliction on all sides.

5. Then he places the *virāja* bricks. This *virāj* is indeed that which gods discovered as the fifth *citi*. He lays them by tens; for, the Virāḍ metre is ten-syllabled and this *citi* is *virāj*. He lays them on all sides, because that which shines at one side does not shine (fully); only that which shines on all sides really shines.

6. Now why he lays down the *asapatnā* bricks — at that time when that Prajāpatī's body was replenished, he found evil coming in from all sides. He saw these *iṣṭakās* called *asapatnās*. He laid them down and by means of them he drove away that evil. Enemy is indeed evil and since he drove away that evil, the foes with these bricks,they are called *asapatnās*.

7. What gods did, he now does. No sin accrues to him who does this thinking 'let me do what gods did.' Thus by these he dispels whatever evil

सपत्नमपहते तस्मादेता असपत्नाः सर्वत उपदधाति सर्वत एवैतत्पाप्मानꣳ सपत्नमपहते परार्ध उपदधाति सर्वस्मादेवैतदात्मनः पाप्मानꣳ सपत्नमपहते ।।७।।

स पुरस्तादुपदधात्यग्ने जातान्प्रणुदा नः सपत्नानिति यथैव यजुस्तथा बन्धुरथ पश्चात्सहसा जातान्प्रणुदानः सपत्नानिति यथैव यजुस्तथा बन्धुः सा या पुरस्तादग्निः सा या पश्चादग्निः साग्निनैव तत्पुरस्तात्पाप्मानमपाहताग्निना पश्चात्तथैवैतद्यजमानोऽग्निनैव पुरस्तात्पाप्मानमपहतेऽग्निना पश्चात् ।।८।।

अथ दक्षिणतः षोळशीस्तोम ओजो द्रविणमित्येकादशाक्षरा वै त्रिष्टुप् त्रैष्टुभमन्तरिक्षं चतस्रो दिश एष एव वज्रः पञ्चदशस्तस्या सावेवादित्यः षोळशी वज्रस्य भर्ता स एतेन पञ्चदशेन वज्रेणैतया त्रिष्टुभा दक्षिणतः पाप्मानमपाहत तथैवैतद्यजमान एतेन पञ्चदशेन वज्रेणैतया त्रिष्टुभा दक्षिणतः पाप्मानमपहते ।।९।।

अथोत्तरतश्चतुश्चत्वारिꣳश स्तोमो वर्चो द्रविणमिति चतुश्चत्वारिꣳशदक्षरा वै त्रिष्टुप् त्रैष्टुभो वज्रः स एतेन चतुश्चत्वारिꣳशेन वज्रेणैतया त्रिष्टुभोत्तरतः पाप्मानमपाहत तथैवैतद्यजमान एतेन चतुश्चत्वारिꣳशेन वज्रेणैतया त्रिष्टुभोत्तरतः पाप्मानमपहते ।।१०।।

अथ मध्येऽग्नेः पुरीषमसीति ब्रह्म वै चतुर्थी चितिरग्निरु वै ब्रह्म तस्या एतत्पुरीषमिव यत्पञ्चम्यप्सो नामेति तस्योक्तो बन्धुः ।।११।।

तां प्राचीं तिरश्चीमुपदधात्येतद्धैतया प्रजापतिः पाप्मनो मूलमवृश्चत्तथैवैनयायमेतत्पाप्मनो मूलं वृश्चति दक्षिणतो दक्षिणत उद्यामो हि वज्रोऽन्तरेण दक्षिणां दिश्यामुद्यामाय ह तमवकाशं करोति।।१२।

and whoever enemy was there from all sides. He places them on the other side and thus drives away the evil, the foes from his entire self.

8. He places them on eastern side — "O Agni ! Drive away our foes who are born." As the text, so the meaning.Then on the backside he places them saying, "O Agni ! Drive away quickly those foes who are born." As the text, so the meaning. That which is in the front is Agni and that which is behind is Agni. So he drives away the evil both from the front and from behind by means of Agni. In like manner, this Yajamāna by means of Agni drives away evil from the front and from behind.

9. Then he places on the right side saying, "The sixteenfold *stoma*, vigour and wealth." The Triṣṭubh has eleven syllables and the aerial region is of Triṣṭubh and it has four quarters. This thunderbolt is fifteenfold and for that the yonder sun is the sixteenfold wielder of that thunderbolt. By means of this fifteenfold *vajra*, by this Triṣṭubh, he drove away sin or evil from the right side. In the same way, this Yajamāna by means of this fifteenfold thunderbolt, namely Triṣṭubh, drives away the evil from the right side.

10. Then he places them on the left side saying, "The forty-fourfold *stoma*, effulgence and wealth." Triṣṭubh has forty-four syllables (in all the four quarters together) and the thunderbolt is of Triṣṭubh. He by means of this forty-fourfold thunderbolt,that is Triṣṭubh, drove away the evil from the north. In like manner, this Yajamāna, by means of this forty-fourfold thunderbolt, by this Triṣṭubh, drives away evil from the north.

11. Then he places in the middle saying, "You are the excreta of Agni." Brahman is the *citi* and Brahman is indeed Agni. This fifth *citi* is as it were the *purīṣa* (excreta) of that fourth *citi*. "You bear the name of waters" — its meaning has been told.

12. He places this with its line-markings pointing eastward and crosswise (in opposite direction of the *asapatnā*) because, it is by that one, Prajāpati at that time cut off the roots of evil. In the same manner, this Yajamāna cuts off the root of evil. He places it on the right side; for, the thunderbolt has a string on its right side and the string is the thunderbolt in between. To provide for that in the southern side, he leaves that space.

सा या पुरस्तात्प्राणस्सा या पश्चादपानस्सा प्राणेनैव तत्पुरस्तात्पाप्मानमपहतापानेन पश्चात्तथैवैतद्यजमानः प्राणेनैव पुरस्तात्पाप्मानमपहतेऽपानेन पश्चात् ।।१३।।

अथ ये अभितस्तौ बाहू स योऽस्याभितः पाप्मासीद्बाहुभ्यां तमपाहत तथैवैतद्यजमानो योऽस्याभितः पाप्मा भवति बाहुभ्यामेव तमपहते ।।१४।।

अन्नं पुरीषवती स योऽस्योपरिष्टात्पाप्मासीदन्नेन तमपाहत तथैवैतद्यजमानो योऽस्योपरिष्टात्पाप्माभवत्यन्नेनैव तमपहते स यद्ध वा एवंवित्प्राणिति योऽस्य पुरस्तात्पाप्मा भवति तं तेनापहतेऽथ यदपानिति तेन तं यः पश्चादथ यद्बाहुभ्यां कर्म कुरुते तेन तं योऽभितोऽथ यदन्नमत्ति तेन तं य उपरिष्टात्सर्वदा ह वा एवंवित्पाप्मानमपहतेऽपि स्वपंस्तस्मादेवं विदुषः पापं न कीर्तयेन्नेदस्य पाप्मासानीति ।।१५।। इति प्रथमं ब्राह्मणम् ।।

द्वितीयं ब्राह्मणम्

अथ छन्दस्या उपदधात्येद्वै प्रजापतिः पाप्मनो मृत्योर्मुक्त्वान्नमैच्छत्तस्मादु हैतदुपतापी वसीयान्भूत्वान्नमिच्छति तस्मिन्नाशंसन्तेऽन्नमिच्छति जीविष्यतीति तस्मै देवा एतदन्नं प्रायच्छन्नेताश्छन्दस्याः पशवो वै छन्दांस्यन्नं पशवस्तान्यस्मा अच्छदयंस्तानि यदस्मा अच्छदयंस्तस्माच्छन्दांसि ता दशदशोपदधाति दशाक्षरा विराड्विराळु कृत्स्नमन्नं सर्वमेवास्मिन्नेतत्कृत्स्नमन्नं दधाति सर्वत उपदधाति सर्वत एवास्मिन्नेतत्कृत्स्नमन्नं दधाति ।।१।।

एवश्छन्द इत्ययं वै लोक एवश्छन्दो वरिवश्छन्द इत्यन्तरिक्षं वै वरिवश्छन्दः शम्भूश्छन्द इति द्यौर्वै शम्भूश्छन्दः परिभूश्छन्द इति दिशो वै परिभूश्छन्द आच्छच्छन्द इत्यन्नं वा

13. The one which is in front is *prāṇa* and the one at the back is *apāna.* By means of *prāṇa,* Prajāpati then drove away the evil in front and by *apāna,* the evil in the rear. In like manner, this Yajamāna, now dispels all evil from the front by means of *prāṇa* and from behind by means of *apāna.*

14. The two on either side (of the spine) are the two arms. Whatever evil was there on the sides, that he drove away with his arms. Similarly this Yajamāna, now drives away the evil on the sides by means of his arms.

15. The one covered by soil is food. By means of this, he drove away whatever evil was there at the upper region; similarly, this Yajamāna now drives away by means of food what sin is there in the upper region. Whoever, knowing this takes the upward breath (*prāṇa*), drives away the evil that is on the front side; who takes the downward breath (*apāna*), drives away the sin from behind; when he works with his two arms, he dispels the evil from all around. While he eats food, he drives away evil from the upper region. At all times, even when asleep, he who knows this, drives away the evil. Hence one should never proclaim any evil regarding that person who knows this; let him who proclaims, be his enemy. (First Brāhmaṇa Ends.)

BRĀHMAṆA II

1. Then he lays down the (*chandasyā* bricks representing metres). Prajāpati, after getting himself rid of evil and death, wanted food. That is why even now, a person after recovering from sickness, wants food and consequently people get confident that he will survive since he has (regained) appetite. To him (Prajāpati) gods gave this food in the form of the *chandasyās.* The metres are indeed cattle and cattle means food. They (the *chandasyās*) satiated (*acchādayan*) him. Since they satiated him, they are called *chandas.* He places them by sets of ten, ten; for, the Virāḍ is ten-syllabled and the Virāḍ is the entire food. Thus he places in him all food in its entirety. He places them on all sides and thus he gives all the food in entirety at all sides.

2. He places the first set saying, "*evaśchandaḥ*"; for, this terrestrial world is the speeding metre (*evaśchandaḥ*). "*varivaśchandaḥ*"; for, the aerial region is indeed the expansive metre (*varivaśchandaḥ*). "*śambhūśchandaḥ*"; for , the sky is indeed the breathful metre (*śambhūśchandaḥ*). "*paribhūśchandaḥ*"; for,

आच्छछन्दो मनश्छन्द इति प्रजापतिर्वै मनश्छन्दो व्यचश्छन्द इत्यसौ वा आदित्यो व्यचश्छन्दः ।।२।।

सिन्धुश्छन्द इति प्राणो वै सिन्धुश्छन्दस्समुद्रश्छन्द इति मनो वै समुद्रश्छन्दः सरिरं छन्द इति वाग्वै सरिरं छन्दः ककुप्छन्द इति प्राणो वै ककुप्छन्दस्त्रिककुप्छन्द इत्युदानो वै त्रिककुप्छन्दः काव्यं छन्द इति त्रयी वै विद्या काव्यं छन्दोऽङ्कुपं छन्द इत्यापो वा अङ्कुपं छन्दः ।।३।।

अक्षरपङ्क्तिश्छन्द इत्यसौ वै लोकोऽक्षरपङ्क्तिश्छन्दः पदपङ्क्तिश्छन्द इत्ययं वै लोकः पदपङ्क्तिश्छन्दो विष्टारपङ्क्तिश्छन्द इति दिशो वै विष्टारपङ्क्तिश्छन्दः क्षुरो[१] भ्रजश्छन्द इत्यसौ वा आदित्यः क्षुरो भ्रजश्छन्द आच्छच्छन्दः प्रच्छच्छन्द इत्यन्नं वा आच्छच्छन्दोऽन्नं प्रच्छच्छन्दः ।।४।।

संयच्छन्द इति रात्रिर्वै संयच्छन्दो वियच्छन्द इत्यहर्वै वियच्छन्दो बृहच्छन्द इत्यसौ वै लोको बृहच्छन्दो रथन्तरं छन्द इत्ययं वै लोको रथन्तरं छन्दो निकायश्छन्द इति वायुर्वै निकायश्छन्दो विवधश्छन्द इत्यन्तरिक्षं वै विवधश्छन्दो गिरश्छन्द इत्यन्नं वै गिरश्छन्दो भ्रजश्छन्द इत्यग्निर्वै भ्रजश्छन्दः सꣳस्तुप्छन्दोऽनुष्टुप्छन्द इति वागेव सꣳस्तुप्छन्दो वागनुष्टुप्छन्द एवश्छन्दो वरिवश्छन्द इति तस्योक्तो बन्धुः ।।५।।

वयश्छन्द इत्यन्नं वै वयश्छन्दो वयस्कृच्छन्द इत्यग्निर्वै वयस्कृच्छन्दो विष्पर्धाश्छन्द इत्यसौ वै लोको विष्पर्धाश्छन्दो विशालं छन्द इत्ययं वै लोको विशालं छन्दश्छदिश्छन्द

१. क्षुरो वै भ्रज V2

the quarters are indeed the encircling metre (*paribhūśchandaḥ*). "*ācchachandaḥ*;" for, food is indeed the covering metre (*ācchachandaḥ*). "*manaśchandaḥ*" — for, Prajāpati is the mind metre (*manaśchandaḥ*). "*vyacaśchandaḥ*;" for, Āditya is indeed the extent metre (*vyacaśchandaḥ*).

3. "*sindhuśchandaḥ*;" for, the *prāṇa* is indeed the flow of stream (*sindhuśchandaḥ*). "*samudraśchandaḥ*;" for, the mind is indeed ocean metre (*samudraśchandaḥ*). "*sariraṁ chandaḥ*;" for, the speech is indeed water metre (*sariraṁ chandaḥ*). "*kakubh chandaḥ*;" for, *prāṇa* is indeed the peak (*kakubh chandaḥ*). "*trikakubh chandaḥ*;" for, *udāna* is indeed the three-peaked metre (*trikakubh chandaḥ*). "*kāvyaṁ chandaḥ*;" for, the *Trayī* (the threefold Vedic knowledge) is indeed *kāvyaṁ chandaḥ*. "*aṅkupaṁ chandaḥ*;" for, the waters are indeed the *aṅkupaṁ chandaḥ*.

4. "*akṣarapaṅktiśchandaḥ*;" for, that yonder sky is the row of syllables (*akṣarapaṅktiḥ*) "*padapaṅktiśchandaḥ*;" for, this terrestrial world is indeed the row of words (*padapaṅktiḥ*) "*viṣṭārapaṅktiśchandaḥ*;" for, these quarters are of course the row of seats (*viṣṭārapaṅktiḥ*). "*kṣurobhrajaśchandaḥ*;" for, the yonder sun is the shining razor (*kṣurobhrājaḥ*). "*ācchacchandaḥ pracchacchandaḥ*;" for the food is indeed the covering metre; the enclosing metre.

5. "*saṁyacchandaḥ*;" for, the night is indeed the joining metre (*saṁyacchandaḥ*). "*viyacchandaḥ*;" for, the day is indeed the disjoining metre. "*bṛhacchandaḥ*;" for, yonder world is indeed the great metre. "*rathaṁtaraṁchandaḥ*;" for, this terrestrial world is indeed the *rathaṁtaraṁ* metre. "*nikāyaśchandaḥ*;" for, Vāyu is indeed the army metre (*nikāyaśchandaḥ*). "*vivadhaśchandaḥ*;" for, the aerial region is indeed the yoke metre (*vivadhaśchandaḥ*). "*giraśchandaḥ*;" for,the food is indeed the swallowing metre (*giraśchandaḥ*). "*bhrajaśchandaḥ*" for, Agni is indeed the shining metre (*bhrajaśchandaḥ*). "*saṁstupchandaḥ — anuṣṭupchandaḥ*;" for, the speech is indeed well praising (*saṁstupchandaḥ*) and the speech is supplementary praising (*anuṣṭupchandaḥ*). "*evaśchandaḥ*;" "*varivaśchandaḥ*" their significance has been told.

6. "*vayaśchandaḥ*" for, food is indeed strength metre, (*vayaśchandaḥ*). "*vayaskṛcchandaḥ*" for, Agni is indeed the producer of strength. "*viṣpardhāśchandaḥ*" the yonder heaven is indeed the competing metre. "*viśālaṁ chandaḥ*"; for this terrestrial world is the wide metre. "*durohaṇaṁ*

इत्यन्तरिक्षं वै छदिश्छन्दो दूरोहणं[2] छन्द इत्यसौ वा आदित्यो दूरोहणं[3] छन्दस्तन्द्रं छन्द इति पङ्क्तिर्वै तन्द्रं छन्दोऽङ्काङ्कं छन्द इत्यापो वा अङ्काङ्कं छन्दः ।।६।।

तद्याः पुरस्तादुपदधाति प्राणस्तासां प्रथमा व्यानो द्वितीयोदानस्तृतीयोदानश्चतुर्थी व्यानः पञ्चमी प्राणः षष्ठी प्राणः सप्तमी व्यानोऽष्टम्युदानो नवमी यजमान एवात्र दशमी स एष यजमान एतस्यां विराज्यध्यूल्हः प्रतिष्ठितः प्राणमय्यामर्वाचीश्च पराचीश्चोपदधाति तस्मादिमे प्राणा अर्वाञ्चश्च पराञ्चश्च ।।७।।

अथ या दक्षिणतोऽग्निस्तासां प्रथमा वायुर्द्वितीयादित्यस्तृतीयादित्यश्चतुर्थी वायुः पञ्चम्यग्निः षष्ठ्यग्निः सप्तमी वायुरष्टम्यादित्यो नवमी यजमान एवात्र दशमी स एष यजमान एतस्यां विराज्यध्यूल्हः प्रतिष्ठितो देवतामय्यामर्वाचीश्च पराचीश्चोपदधाति तस्मादेतेदेवा अर्वाञ्चश्च पराञ्चश्च ।।८।।

अथ याः पश्चादयं लोकस्तासां प्रथमान्तरिक्षं द्वितीया द्यौस्तृतीया द्यौश्चतुर्थ्यन्तरिक्षं पञ्चम्ययं लोकः षष्ठ्ययं लोकः सप्तम्यन्तरिक्षमष्टमी द्यौर्नवमी यजमान एवात्र दशमी स एष यजमान एतस्यां विराज्यध्यूल्हः प्रतिष्ठितो लोकमय्यामर्वाचीश्च पराचीश्चोपदधाति तस्मादिमे लोका अर्वाञ्चश्च पराञ्चश्च ।।९।।

अथ या उत्तरतो ग्रीष्मस्तासां प्रथमा वर्षा द्वितीया हेमन्तस्तृतीया हेमन्तश्चतुर्थी वर्षाः पञ्चमी ग्रीष्मष्षष्ठी ग्रीष्मः सप्तमी वर्षा अष्टमी हेमन्तो नवमी यजमान एवात्र दशमी स एष यजमान एतस्यां विराज्यध्यूल्हः प्रतिष्ठित ऋतुमय्यामर्वाचीश्च पराचीश्चोपदधाति तस्मादेत ऋतवोऽर्वाञ्चश्च पराञ्चश्च ।।१०।।

अथ पुनरेव याः पुरस्तादुपदधाति प्राणास्ते ता दश भवन्ति दश वै प्राणाः पूर्वार्ध उपदधाति पुरस्ताद्धीमे प्राणाः ।।११।।

२. दुरोहणं TE, M

३. दुरोहणं TE, M

chandaḥ" — the yonder sun is insurmountable or unclimbable. "*tandraṁ chandaḥ*" is the slow metre and "*paṅkti*" is the slow metre. "*aṅkāṅkaṁ chandaḥ*" — for, the waters are indeed the watery metre.

7. Of those which he lays down in front, *prāṇa* is the first, *vyāna* is the second, *udāna* is the third and *udāna* again is the fourth, *vyāna* is the fifth, *prāṇa* is the sixth, *prāṇa* again is the seventh, *vyāna* the eighth and *udāna* is the ninth. The Yajamāna is the tenth. This Yajamāna is being lifted up and established in this Virāḍ metre made up of *prāṇas*. He lays down bricks both lengthwise and breadthwise. Hence these *prāṇas* move lengthwise and breadthwise.

8. Now about those on the right side — Agni is the first among them, Vāyu the second, Āditya the third, and Āditya again is the fourth, Vāyu the fifth, Agni the sixth, Agni again the seventh, Vāyu the eighth and Āditya the ninth. The Yajamāna is the tenth. This Yajamāna is being lifted up and established in this Virāḍ metre made up of gods. Hence these gods move both lengthwise and breadthwise.

9. Now about those in the back — this terrestrial world is the first among them, the aerial one the second, and the sky the third,the sky again is the fourth, the ether the fifth, the earth the sixth, and earth again the seventh,the ether the eighth, and the sky the ninth. The Yajamāna is the tenth who is lifted up and established on this Virāḍ made up of worlds. That is why the worlds extend lengthwise and breadthwise.

10. Now those placed on the left side — summer season is the first among them, rainy season the second, winter the third, winter again the fourth, rainy season the fifth, summer the sixth , summer again the seventh, rainy season the eighth and winter the ninth. The Yajamāna forms the tenth who is lifted up and established on this Virāḍ made up of the seasons. So these seasons move both lengthwise and breadthwise.

11. Those which he lays down in the front are the *prāṇas*. They are ten in number corresponding to the ten *prāṇas*. He places them on the front side because these *prāṇas* are in the front part of the body.

अथ या दक्षिणत एतास्ता देवता अग्निश्च पृथिवी च वायुश्चान्तरिक्षञ्चादित्यश्च द्यौश्च चन्द्रमाश्च नक्षत्राणि चान्नं चापश्च ।।१२।।

अथ याः पश्चाद्दिशस्ताश्चतस्रो दिशश्चतस्रोऽवान्तरदिश ऊर्ध्वा चेयं च ।।१३।।

अथ या उत्तरतो मासास्ते वासन्तिकौ द्वौ ग्रैष्मौ द्वौ वार्षिकौ द्वौ शारदौ द्वौ हैमन्तिकौ द्वौ।।१४।।

अथ पुनरेव या प्रथमा दशदयꣳ स लोको या द्वितीयान्तरिक्षं तद्या तृतीया द्यौः सेममेव लोकं प्रथमया दशतारोहन्नन्तरिक्षं द्वितीयया दिवं तृतीयया तथैवैतद्यजमान इममेव लोकं प्रथमया दशता रोहत्यन्तरिक्षं द्वितीयया दिवं तृतीयया ।।१५।।

स स पराङिव रोह इयमु वै प्रतिष्ठा ते देवा इमां प्रतिष्ठामभिप्रत्यायꣳ स्तथैवैतद्यजमान इमां प्रतिष्ठामभिप्रत्यैत्यथ योत्तमा दशदयꣳ स लोकस्तस्माद्यथैव प्रथमायै दशतः प्रभृतिरेवमुत्तमायै समानꣳ ह्येतद्यदेते दशतावयमेव लोकस्ता वा एताश्चत्वारिꣳशदिष्टकाश्चत्वारिꣳशद्यजूꣳषि तदशीतिरन्नमशीतिस्तद्यद्यदेतदाह तदस्मा अन्नमशीतिं कृत्वा प्रयच्छति तेनैनं प्रीणाति ।।१६।।
।। इति द्वितीयं ब्राह्मणम् ।।

तृतीयं ब्राह्मणम्

अथ स्तोमभागा उपदधात्येतद्वै प्रजापतेरेतदन्नमिन्द्रोऽभ्यध्यायत्सोऽस्मादुदचिक्रमिषत्तमब्रवीत्कथोत्क्रामसि कथा मा जहासीति स वै मेऽस्यान्नस्य रसं प्रयच्छेति तेन वै मा सह प्रपद्यस्वेति तथेति तस्मा एतस्यान्नस्य रसं प्रायच्छत्तेनैनꣳ सह प्रापद्यत स यस्स प्रजापतिरयमेव स योऽयमग्निश्चीयतेऽथ यत्तदन्नमेतास्ताश्छन्दस्या अथ यस्सोऽन्नस्य रस एतास्ताः स्तोमभागा अथ यस्स इन्द्रोऽसौ स आदित्यः स एष एव स्तोमो यद्धि किं च स्तुवत एतमेव तेन स्तुवन्ति तस्मा एतस्मै स्तोमायैतं भागं प्रायच्छत्तद्यदेतस्मै स्तोमायैतं भागं प्रायच्छत्तस्मात् स्तोमभागाः ।।१।।

12. Those on the right side are the gods — Agni, Earth, Vāyu, Ether, Sun, Sky, Moon, Stars, Food and Waters.

13. Those on the back side are the quarters and there are four quarters, four intermediate quarters, the upper direction and this earth.

14. Those on the left side are the months — two months of the spring, the two summer months, the two rainy months, autumnal months two and the two winter months.

15. Again, the first set of ten bricks constitute this terrestrial world; the second set, the aerial region and the third the sky. By the first set of ten, the gods ascended this terrestrial world; by the second, the aerial world and by the third, the sky. In the same way, the Yajamāna ascends these three worlds by means of these three sets of ten bricks each.

16. This is as it were a climb away from here (earth). But this earth is the base and the gods came back to this earth, the base. Similarly, the Yajamāna returns to this base. Now the set of ten bricks placed last is this terrestrial world. Just as for the first ten,that ascending started, in the same way in respect of this last set of ten which is this world, the descending is marked. Thus there are forty bricks accompanied by the chanting of forty *Yajus* formulas. Together they make eighty and eighty (*aśīti*) means food. That is why it is said that he makes food and offers it to him and pleases him. (Second Brāhmaṇa Ends.)

BRĀHMAṆA III

1. He then places the *stomabhāga* bricks (bricks that have a share in the *stomas* or praises). At that time Indra covetted this food of Prajāpati and tried to leave him. He (Prajāpati) asked , "Why do you leave me, why do you abandon me?" He (Indra) said, "Give me the essence of this food; enter me with it". (Prajāpati said) "Yes". He gave him the essence of that food and with that entered him. That Prajāpati is the same as this *Agni*-altar which is being built up. That which was the food are the same as those *chandasyā* bricks. That which was the essence of that food are these *stomabhāga* bricks. That Indra is none else than yonder sun. He is indeed the *stoma* (hymn of praise). Whatever praises they sing, it is him (the sun) they praise by them. It is to that same *stoma*, he gave a share. Because he gave a share to that *stoma*, these bricks are called *stomabhāgas*.

रश्मिना सत्याय सत्यं जिन्वेत्येष वै रश्मिरन्नꣳ रश्मिरेतं च तद्रसं च सन्धायात्मन्प्रपादयते प्रेतिना धर्मणा धर्मं जिन्वेत्येष वै प्रेतिरन्नं प्रेतिरेतं च तद्रसं च सन्धायात्मन्प्रपादयतेऽन्वित्या दिवा दिवं जिन्वेत्येष वा अन्वितिरन्नमन्वितिरेतं च तद्रसं च सन्धायात्मन्प्रपादयते तद्यद्देतदाह तच्च तद्रसं च सन्धायात्मन्प्रपादयतेऽमुनादो जिन्वादोऽस्यमुष्मै त्वाधिपतिनोर्जोर्जं जिन्वेति त्रेधा विहितास्त्रेधा विहितꣳ ह्यन्नम् ।।२।।

यद्वेव स्तोमभागा उपदधात्येतद्वै देवा विराजं चितिं चित्वा समारोहꣳस्तेऽब्रुवꣳश्चेतयध्वमिति चितिमिच्छतेति वाव तदब्रुवꣳस्ते चेतयमाना नाकमेव स्वर्गं लोकमपश्यꣳस्तमुपादधत स यस्स नाकः स्वर्गो लोक एतास्ता स्तोमभागास्तद्यदेता उपदधाति नाकमेवैतत्स्वर्गं लोकमुपधत्ते।।३।।

तद्यास्तिस्रः प्रथमा अयꣳ स लोको या द्वितीया अन्तरिक्षं तद्यास्तृतीया द्यौस्सा याश्चतुर्थ्यः प्राची सा दिग्याः पञ्चम्यो दक्षिणा सा याः षष्ठ्यः प्रतीची सा यास्सप्तम्य उदीची सा ता वा एता एकविꣳशतिरिष्टका इमे च लोका दिशश्चेमे च वै लोका दिशश्च प्रतिष्ठेमे च लोका दिशश्चैकविꣳशस्तस्मादाहुः प्रतिष्ठैकविꣳश इत्यथ या अष्टाविष्टका अतियन्ति साष्टाक्षरा गायत्री ब्रह्म गायत्री तद्यत्तद्ब्रह्मैतत्तद्यदेतन्मण्डलं तपति तदेतस्मिन्नेकविꣳशे प्रतिष्ठायां प्रतिष्ठितं तपति तस्मान्ना[1] वपद्यते।।४।।

तद्धैके वेषश्रीः क्षत्राय क्षत्रं जिन्वेति त्रिꣳशत्तमीमुपदधाति त्रिꣳशदक्षरा विराड्विराळेषा चितिरिति न तथाकुर्यादिति ते रेचयन्त्येकविꣳशसंपदमथो गायत्रीसंपदमथो इन्द्रलोको हैष यैषा[2] न्यूना विराळिन्द्राय हत इन्द्रलोके द्विषन्त भ्रातृव्यं प्रत्युद्यामिनं कुर्वन्तीन्द्रमिन्द्रलोकान्नुदन्ते यजमानो वै स्वे यज्ञ इन्द्रो यजमानाय ह ते यजमानलोके द्विषन्तं भ्रातृव्यं प्रत्युद्यामिनं कुर्वन्ति

१. तस्मान्न विपद्यते My, V2,TE

२. यैतान्यूना My

2. "For the sake of truth, you hasten truth with your rays." This ray is indeed sun and the ray is food. He unites that sun and the essence thereof and makes it enter into him. "By the momentum, by the *dharma*, hasten *dharma*" — the momentum is indeed this (sun) and momentum is food. He unites that sun and the essence thereof and makes it enter into him. "By the pursuing, by the sky, hasten the sky" — this sun is indeed the pursuing and pursuing is also food. He unites that sun and the essence thereof and makes it enter into him. Thus whatever he mentions here, he unites that and that essence and makes it enter into him. "By such and such, you hasten such and such". "Such and such, you are, I deposit you for such and such;" "By the lord, by strength, hasten strength"— (with these three types of formulas, he lays them down). Thus the bricks are divided into three categories; for, food is available in three types.

3. Now, why he places the *stomabhāga* bricks is this. It is this that the gods ascended after building up the Virāj *citi.* They said, (among themselves) "Meditate" by which they meant 'wish for a layer.' By meditating they saw the *nāka*,the heavenly world and laid it down. Now that *nāka*,the heavenly world is the same as these *stomabhāga* bricks. So by laying down these (*stomabhāgas*) he is laying down the *nāka* itself, the heavenly world.

4. Those three (bricks) which he lays down first constitute this terrestrial world; the second three are the aerial region and those third three are the sky; that fourth set of three is the eastern quarter; that fifth set is the south; those that form the sixth set are the west and those that constitute the seventh set are the north. Thus these together account for twenty-one bricks. These constitute these worlds and these quarters. These worlds and quarters are the base and these worlds and quarters are twenty-one. That is why they say, "Twenty-onefold is a base." Now those eight bricks which are in excess are that eight-syllabled Gāyatrī. Gāyatrī is Brahman. That one which is Brahman is this burning. It burns after getting established on this twenty-onefold base. That is why it does not fall down.

5. Some people lay down a thirtieth (*stomabhāga*) brick saying, "You the charming fortune! hasten the Kṣatra for the Kṣatra." (They argue) "The Virāḍ metre is of thirty syllables and this *citi* is Virāḍ (for shining)." Let him not do so. Those who do thus actually do in excess; beyond the twenty-onefold and beyond Gāyatrī. That Virāḍ in full is the world of Indra. By this

यजमानं यजमानलोकान्नुदन्ते यं वा एतमग्निमाहरन्त्येष एव यजमान आयतनेनैष उ एवात्र त्रिꣳशत्तमी ।।५।। इति तृतीयं ब्राह्मणम् ।।

चतुर्थं ब्राह्मणम्

ता अषाल्हायै वेलयोपदधाति वाग्वा अषाल्हा रस एष वाचि तद्रसं दधाति तस्मात्सर्वेषामङ्गानां वाचैवान्नस्य रसं विजानाति ।।१।।

यद्वेवाषाल्हाया इयं वा अषाल्हासावादित्यस्तोमभागा अमुं तदादित्यमस्यां प्रतिष्ठायां प्रतिष्ठापयति ।।२।।

यद्वेवाषाल्हाया इयं वा अषाल्हा हृदयꣳ स्तोमभागा अस्यां तद्धृदयं मनो दधाति तस्मादस्याꣳ हृदयेन मनसा चेतयते सर्वत उपदधाति सर्वतस्तद्धृदयं मनो दधाति तस्मादस्याꣳ सर्वतो हृदयेन मनसा चेतयतेऽथो पुण्या हैता लक्ष्म्यस्ता एतत्सर्वतो धत्ते तस्माद्यस्य सर्वतो लक्ष्म भवति तं पुण्यलक्ष्मीक इत्याचक्षते ।।३।।

अथैनाः पुरीषेण प्रच्छादयत्यन्नं वै पुरीषꣳ रस एष तमेतत्तिरः करोति तस्मात्तिर-इवान्नस्य रसः ।।४।।

यद्वेव पुरीषेणान्नं वै पुरीषꣳ रस एषोऽन्नं च तद्रसं च सन्तनोति सन्दधाति ।।५।।

यद्वेव पुरीषेण हृदयं वै स्तोमभागाः पुरी तत्पुरीषꣳ हृदयं तत्पुरीतता प्रच्छादयति ।।६।।

यद्वेव पुरीषेण संवत्सर एषोऽग्निस्तमेतच्चितिं तत्पुरीषैर्व्यावत्तयति[1] तद्याश्चतस्रः प्रथमाश्चितयस्ते चत्वार ऋतवोऽथ स्तोमभागा उपधाय पुरीषं निवपति सा पञ्चमी चितिः स पञ्चम ऋतुः ।।७।।

१. व्यावर्तयति MD, V2

they set up a spiteful enemy to Indra in the world of Indra and push Indra out of his world. At his own sacrifice, the Yajamāna is, of course, Indra. So they are indeed creating a spiteful enemy to the Yajamāna in his own world; push the Yajamāna out of the world of Yajamāna. Yajamāna and by means of his base, it is he who constitutes the thirteenth brick for this *citi.* (Third Brāhmaṇa Ends.)

BRĀHMAṆA IV

1. He places them on the side of the *āṣāḷhā*; for, *āṣāḷhā* is speech and this set of *stomabhāga* bricks is the essence of food. He thus puts into this speech, the essence. That is why one is able to know the essence of food for all parts of body through (the mouth, the channel of) speech.

2. Why close to *āṣāḷhā*? This earth is the *āṣāḷhā* and the yonder sun is the *stomabhāga* bricks. Thereby he establishes yonder sun in this foundation.

3. Why again close to *āṣāḷhā*? This earth is the *āṣāḷhā* and the heart, the *stomabhāgas.* He places this heart, the mind in this earth. That is why on this earth, one thinks by means of the heart, the mind. He lays them on all sides; because he places that heart, the mind everywhere. That is why, on this earth, everywhere, one thinks with the heart, with the mind. These bricks are indications of auspicious fortunes and so he places them on all sides. He who has marks on every side is called very lucky.

4. He then covers those *stomabhāga* bricks with loose soil. Loose soil is food and this set of *stomabhāgas* is the essence. By that he covers them and that is why the essence is covered as it were, by food.

5. Why does he cover with loose soil? Loose soil is food and this set of bricks is essence; thereby he unites, mixes that food and that essence.

6. Again why with loose soil (does he cover)? The *stomabhāga* is the heart and that loose soil is the *purī* (rampart or fortress); he thus encloses that heart by the fortress.

7. Again why (does he cover) with loose soil? This *Agni*-altar is the year and by means of the soil beds he divides it. Those first four layers are the four seasons. Then he lays down the *stomabhāga* bricks and scatters loose soil (over them). That is the fifth layer and that is the fifth season.

तदाहुर्यल्लोकंपृणान्ता अन्याश्चितयो भवन्ति नात्र लोकंपृणामुपदधाति कात्र लोकंपृणेत्यसौ वा आदित्यो लोकंपृणैष उ एषा चितिः सैषा स्वयं लोकंपृणा चितिरथ यदत ऊर्ध्वमा पुरीषात्सा षष्ठी चितिः स षष्ठऋतुरथ पुरीषं निवपति तत्र विकर्णीं च स्वयमातृण्णां चोपदधाति हिरण्यशकलैः प्रोक्षत्यग्निमभ्यादधाति सा सप्तमी चितिः स सप्तम ऋतुस्ता उ वै षळेव यद्धि विकर्णी च स्वयमातृण्णा च षष्ठ्या एव तच्चितेस्ता उ वै पञ्चैव यजुषान्यासु पुरीषं निवपति तूष्णीमत्र तेनैषा न चितिरथो लोकंपृणान्ता अन्याश्चितयो भवन्ति नात्र लोकंपृणमुपदधाति तेनो एवैषा न चितिस्ता उ वै तिस्र एवायमेव लोकः प्रथमा चितिर्द्यौरुत्तमाथ या एतास्तिस्रस्तदन्तरिक्षं तद्वा इदमेकमिवैवान्तरिक्षं ता एवं तिस्र एवं पञ्चैवꣳ षळेवꣳ सप्त ।।८ ।।इति चतुर्थं ब्राह्मणम् ।।

॥ इति पञ्चमोऽध्यायः ॥

॥ इति चितिकाण्डं समाप्तम् ॥

8. Now it is asked : "All other layers get completed with *lokaṁpṛṇā* bricks. Here he does not place *lokaṁpṛṇās* (space filling bricks) as such. Now what takes the role of *lokaṁpṛṇās* here ?" Yonder sun is surely the *lokaṁpṛṇā* and this layer is he (the sun) and so this layer by itself is a *lokaṁpṛṇā* (space filling brick). That which is above this layer upto the covering of loose soil, constitutes the sixth layer and that is the sixth season. After scattering the loose soil thereon he places the *vikarṇī* brick and the naturally perforated brick. Then he sprinkles it with gold pieces and places the fire upon it. That is the seventh *citi*; that is the seventh season. But indeed there are only six layers. As to the *vikarṇī* and *svayamātṛṇṇā*, they belong to the sixth layer only. Actually there are only five of them (layers). On the other layers, he scatters loose soil chanting a *Yajus* formula.Here he does it silently.So this loose soil cover is not a *citi* (in the strict sense of the term). Other layers end with the *lokaṁpṛṇā* brick. Here he does not place a *lokaṁpṛṇā*. Hence too this is not a layer. There are only three of them. The first *citi* is this terrestrial world and the uppermost layer is the sky. Those three intermediate layers (numbers two,three and four) are of the air. There is, as it were, only one aerial world here. Thus there are (in one count) three, or five, or six, or seven of them (in respective counts). (Fourth Brāhmaṇa Ends.)

(Chapter Five Ends.)

CITI KĀṆḌA ENDS.

Dr. C. R. SWAMINATHAN hailed from an orthodox aristocratic family of Palghat, Kerala. He did his M.A. in Sanskrit in 1950. He obtained the degree of M.Litt. from Madras University under the able guidance of Dr. V. Raghavan; Ph.D. from Delhi University; and Acharya from Darbhanga Sanskrit University.

He worked as Librarian in the Oriental Manuscripts Library, Madras. He then joined Government of India in 1961 as a lecturer in Sanskrit. For a brief spell of two years he was on deputation to His Majesty's Government of Nepal as Curator, National Archives, Nepal. He retired as Deputy Educational Adviser (Sanskrit) in 1985. After his retirement he worked as Consultant in IGNCA for four years.

As Deputy Educational Adviser (Sanskrit), he was instrumental in initiating Adarsh Sanskrit Mahavidyalaya Scheme; reprinting out of print Sanskrit works; initiating special incentives for preservation of the oral tradition of Vedic studies, and establishment of Rashtriya Veda Vidya Pratishthana – an autonomous Trust, of the Government of India. He was also credited with starting a number of Veda Pathashalas in various parts of the country.

Besides several articles and Sanskrit poetic compositions, he has quite a few publications to his credit in English and Sanskrit including his Sanskrit dissertation : *A Comparative Study of Gītā Bhāṣyas* published by the Sahitya Parishad, Lucknow, which is widely acclaimed as an excellent piece of critical scholarship.

Dr. C. R. Swaminathan received President's award for his outstanding contributions to Sanskrit Studies in the year 1997-98.

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